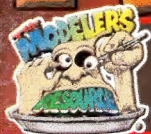


MODELERS' RESOURCE



APRIL/MAY
ISSUE #51

\$5.99/USA
\$9.99/CANADA



Gotham's
Guardian!



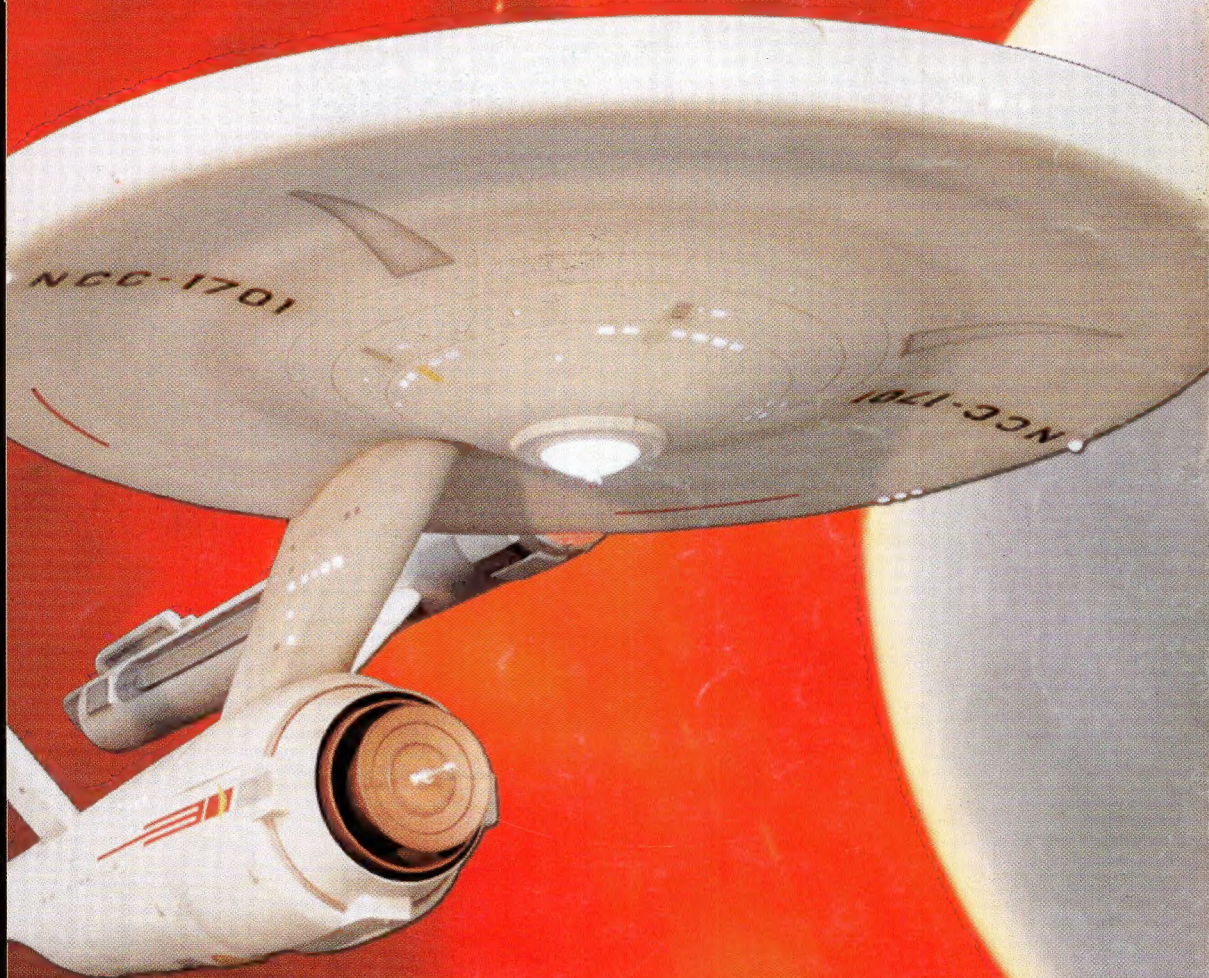
The Art of
Chris White!



Creature-
Thon!



Across
the Pond!

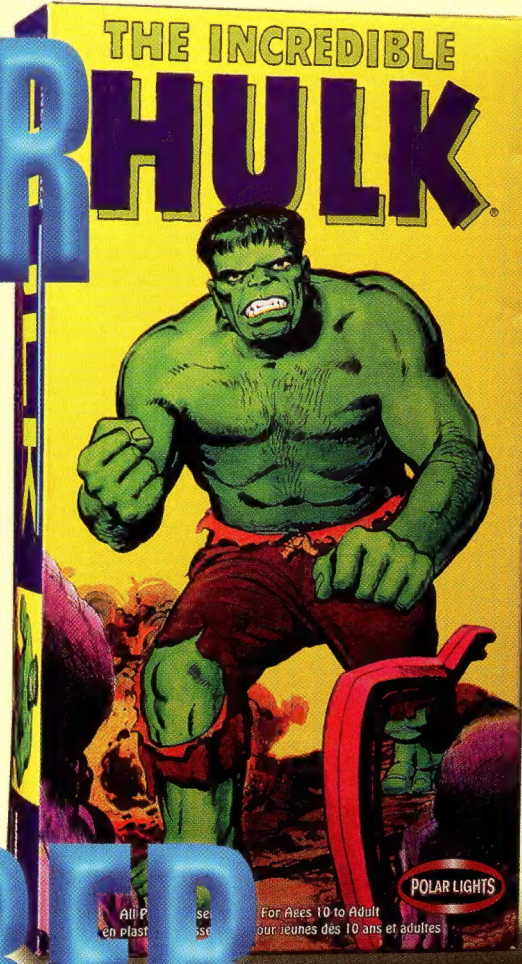


Custom Replicas' 66"

ENTERPRISE!



0 74470 99104 5
www.modelersresource.com



BIGGER THAN YOU REMEMBER

Spider-Man® and Incredible Hulk® leap off the pages of Marvel Comics into the hands of model-makers this February. Polar Lights will reproduce the famous 1960's Aurora® plastic model kits in a larger 1:8 scale!



www.polarlights.com



MARVEL COMICS, SPIDER-MAN, INCREDIBLE HULK and the distinctive likenesses thereof are Trademarks of Marvel Characters, Inc. and are used with permission. Copyright ©2003 Marvel Characters, Inc. All Rights Reserved. www.marvel.com POLAR LIGHTS is a Registered Trademark of Playing Mantis, Inc. ©2003 Playing Mantis, Inc., Mishawaka, IN. All Rights Reserved.

LUNAR MODELS

NEW ADDRESS & PHONES:

295 Old County Rd, Unit 6

San Carlos CA 94070

Tel: 650.508.8981

Fax: 650.508.8965

NEW OWNER:

Randy Jarrett

NEW WEBSITE:

www.lunarmodelsonline.com

G.H. Boyd Hobbies

P.O. Box 235, Griffith IN, 46319 hours: 10am to 4pm Monday - Friday.

JOHNNY
LIGHTNING

POLAR LIGHTS

Revell

Fast courteous service!
Easy online ordering.
Orders ship within 72 hours.
Visa or Master card accepted
on the Internet via PayPal.
Model building service available.

Now in stock:

Johnny Lightning 50's and 60's Batmobile.

Polar Lights Batplane and 60's Batmobile.

Visit us on the WEB at: www.ghboyd.com

KNOCK

A Real Estate Agent from Nosferatu
8 Piece Solid Resin Garage Kit 10" Tall
Limited To 70 Castings

\$85.00
plus \$7.00 shipping

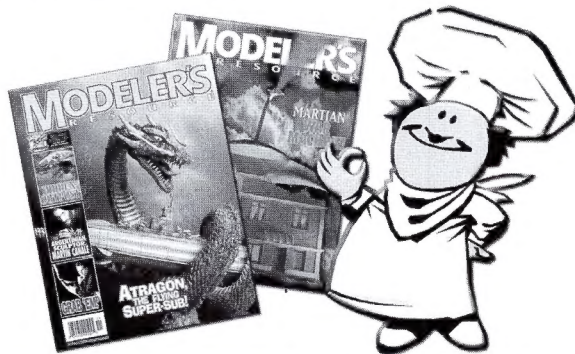
SEND CHECK OR MONEY ORDER TO:
RICH RUSCIA 2648 HAWTHORNE DR.
ATLANTA GA. 30345
email-richeff@earthlink.net

404-723-7076

KICK YOUR MODELING UP A NOTCH!!

Subscribe to the magazine that caters to your modeling needs:

- Promptly published!
- Bimonthly (not 3, but 6 times each year)
- Nearly half the mag is in color
- True diversity of subject matter
 - * Sci-Fi
 - * Fantasy
 - * Vehicular
 - * Figure
- 408 pages of modeling overdrive each year!



"Modeler's Resource is the glue that keeps the fine art of modeling together."

- Boyce McClain, Comics Corner, Jacksonville, Florida

6 Issues equals
1 Year!

Want it Quickly? Sign up for First Class!

First Class: ☐ \$34.00/yr USA ☐ \$66.00/2 yrs USA (Will arrive within 4 to 7 days of shipment.)

12 Issues equals
2 Years!

3rd Class: ☐ \$22.00/yr USA • ☐ \$42.00/2 yrs USA! (Issues sent 3rd Class can take up to three weeks or longer to arrive.)

Foreign via Air Mail: ☐ \$38.00/yr Can-Mex ☐ \$52.00/yr Eur-So. America ☐ \$62.00/yr Asia-Pac. Rim

Name: _____
Address: _____
City: _____
State: _____ Zip Code: _____
Country: _____

☐ New ☐ Renewal

New Subscription: Start w/Issue # _____

Clip and Mail to:

Modeler's Resource®
4120 Douglas Blvd #306-372
Granite Bay CA 95746-5936

Credit Card Orders May Be Faxed to:

916.784.8384

• Credit Card Information •

T5M1R

☐ MasterCard ☐ Visa ☐ American Ex ☐ Discover

CC#: _____

Expiration Date: ____/____/____

Signature: _____

Issue #51

Founder & Executive Publisher
Fred DeRuvo

Managing Editor
Silvia DeRuvo

Owned & Published by:
Adroit Publications, Inc.

For Advertising Information:
Creative Concepts & Design
Tel: 559.291.2145

Subscriptions
Tel: 916.784.9517

Credit Card Orders:
1.877.624.6633 (Toll Free)
or Fax: 916.784.8384

Contributors This Issue:
Jim Bertges • Fred DeRuvo
Sean Farrell • Hilber Graf
Andrew Hall • Jim Key
Mark McGovern
Mike & Cindy Morgan
John Payne • Norm Piatt



DISTRIBUTORS:

Exclusive to Hobby Shops:

Kalmbach Publishing Co.
1.800.558.1544 Ext: 818

Newsstands & Bookstores:

IPD at 858.720.4334
Anderson News at 865.584.9765

Comic Shops:

Diamond Comics - 1.888.266.4226
Hobbies Hawaii - 808.423.0265

For Advertising & Coming at You:

The Advertiser hereby represents and warrants that it has not included any marks, names, images, writings or other materials ("infringement(s)") in its advertisement that violates the trademark, copyright or other intellectual property rights of any person, corporation or other entity.

In the event the advertiser includes any infringement(s) in its advertisement(s), the advertiser agrees that it hereby assumes full responsibility and all liability for such infringement(s).

Modeler's Resource does not necessarily endorse any product displayed or advertised within its pages and assumes no responsibility as to claims made by the person, company and/or advertiser displaying such products. It is the sole burden of the reader to determine the product's worth, quality and feasibility, etc. before making a purchase. Caveat emptor (let the buyer beware) prevails.

Modeler's Resource® magazine is published bimonthly, during or just before the first week of Jan, Mar, May, July, Sept & Nov by Adroit Publications, Inc.; Cover price: \$5.99/USA-\$9.99/Canada. Editorial Address:

4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 modres@surewest.net.

All contents copyright protected 2003; all rights reserved. Except for the subscription coupon (or where noted), no part of this magazine may be reproduced or stored in any way, shape or form without the express written permission of the publisher. Some images in this publication were created by the artists at New Vision Technologies and are copyright protected; used with permission. Modeler's Resource "Face" logo and name are registered trademarks and are also copyright protected. Opinions expressed in this publication are not necessarily those of the publisher.

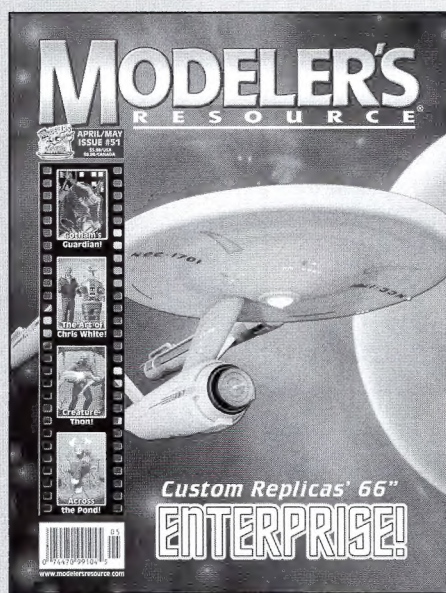
Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing high quality and affordably priced items.

"Modeling Techniques for the Sci-Fi, Fantasy, Vehicular & Figure Model BuilderSM"



54

Enterprise 66"

Well, it's here and it's huge! This licensed scratchbuilt 66" Enterprise from Custom Replicas is making the news and Jim Key is here to provide you with the step-by-step!

Boxed pictures:

Batman™ (Sean Farrell)
Dr. Smith & Robot (Chris White)
Creature (Hilber Graf)
El Diablo (from Andrew Hall)

Main cover photo of 66" Enterprise: Jim Key
© 2003 Modeler's Resource. All rights reserved.

Cover Design/Layout:

© 2003 Modeler's Resource. All rights reserved.

18

Simply Bases!

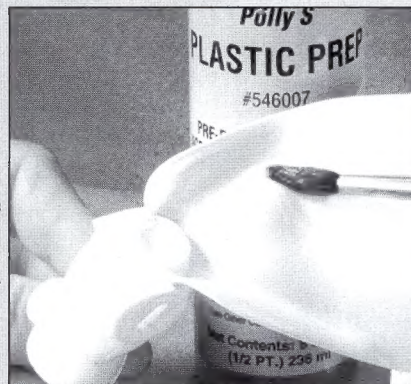
Join John Payne as he renders splashes and waves for the Seaview's watery base he created!



22

Modeling Basics

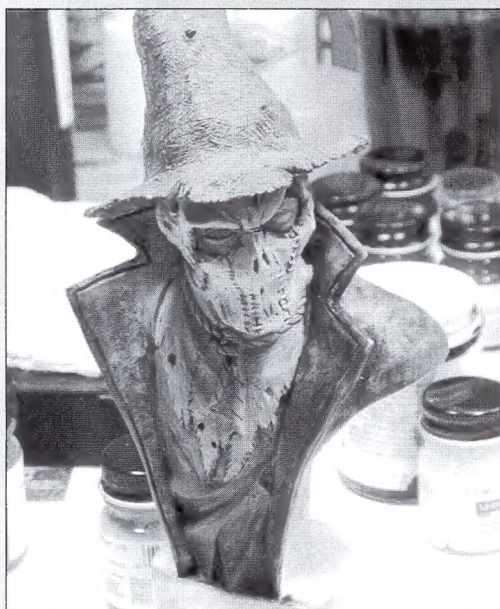
Mark McGovern is onboard with article number four in this series of getting the basics down.



40

Resource Review

Holy Resin! We've got a number of relatively new Bat-related Busts on the workbench!



28

A Cut Above

Norm finds out more about sculptor, Katherine Dewey and her wonderfully lifelike art in this new column!

8

On the Shelf!

Some books that may provide you with everything you needed to know about your favorite superhero!



CONTENTS

6

From the Publisher

7

Letters

11

WWW & Hobby Exchange

12

Chris White Profile

24

Goodies & Gadgets

27

The Tick!

34

Creature-Thon

44

Coming at You!

46

Diamond Coming at You!

47

Showtime!

48

Across the Pond

58

Gotham's Guardian

65

FineMolds Strikes Back!

67

Up Next!

"Why No Resin & Vinyl? What's Up with That?"

Not too long ago, a subscriber called me and asked: "Hey Fred, when are you going to have more resin and vinyl in the magazine?!" He was upset because the mag didn't seem to have much in the area of modeling in which he was interested.

We chatted for a bit and I found out some other things too. He was disappointed that he hadn't seen "Behind the Curtain," or "Down the Pipeline," or guest appearances by Tim Gore and others in a while. My caller also said that other modelers he knew were also not happy that MR had moved away from including resin and vinyl kits in *Modeler's Resource*. Hmm, that was interesting. The more we talked, the more I realized there was a misconception - actually a HUGE misconception - which needed straightening out.

Thanks to this particular reader's phone call, I was quickly able to see his viewpoint and could see what had happened over the past year or so. In our desire to include other areas of modeling to satisfy requests and preferences of other readers, we evidently gave the impression that *Modeler's Resource* would not be showcasing resin and/or vinyl kits much anymore. That was simply NOT true! When folks send us kits for review or to use in an article, we use it. There are only two kits that I can recall not using in articles in the magazine over the past nine years.

I was tremendously grateful for our subscriber's telephone call because it helped me refocus and realize that we needed to address the resin and vinyl kits now and not at a later date. Unfortunately, since *Modeler's Resource* contains only so many pages each issue, something - or some area of modeling - takes a back seat for awhile in order to include something new. However, in the future, we'll make sure we include something for everyone's enjoyment as much as possible, at least on an alternate basis in each issue.

I like resin AND vinyl kits. Sure, we enjoy highlighting a lot of what Polar Lights produces because it hits that mass market and that's the best chance of getting younger people into an industry that unfortunately some feel is drying up. But, we also enjoy using resin and vinyl kits within the pages of our magazine. If the folks involved will let us know about



And on an unrelated note, another of my favorite shows has been axed. First "The Tick" and now "Birds of Prey." Just exactly what is UP with Hollywood?! Since the days of "Mr. Terrific," it seems like superheroes just can't get a break in Hollywood...

their new resin and vinyl products and even send samples of their kits, they will be highlighted and used in articles. It may be a few issues before they are used, but they WILL be there.

Now, I can't make it any clearer than this. We have already begun looking at things more closely to determine how and what we will add to the magazine and when. Suffice it to say that we are doing our level best to bring back some resin and/or vinyl kits as well as more in the way of special effects. It has not been our intent in any way to ignore these two areas of modeling. It just simply got put on the back burner...and we're already changing that with this issue.

I'd like to sincerely thank this particular reader who took the time to call, complain and talk with me on the phone. I heard you and we're making the changes. Enjoy this issue and we'll see you again, promptly the first week of July!

Fred

A Quick Note from the Craftbeast:

"Hello, modeling boys and girls. It's hibernation time for the ol' beast. I wanted everyone to know that because of various professional and personal reasons I am needing to take a break from modeling and writing for a while. But like the Phoenix, the Beast may rise again to do the modeling voodoo that you are accustomed to seeing in this magazine. This will give me time to get things caught up as well as allow me to recharge my "modeling" batteries.

With everything going on right now, it's difficult to find time to breathe, much less model! I hope to see you all again, soon. So, until that time, keep your modeling fun!" - Bill Craft

Advertising With Us?

• Rates: Contact Creative Concepts & Design
Tel: 559.291.2145

Issue	Deadline	Ships
Feb/March	Nov 15th	1st Wk of Jan
April/May	Jan 15th	1st Wk of Mar
June/July	Mar 15th	1st Wk of May
Aug/Sept	May 15th	1st Wk of July
Oct/Nov	July 15th	1st Wk of Sep
Dec/Jan	Sept 15th	1st Wk of Nov

Advertising on the 'Net?

You Bet! Classified Advertising at:
<http://www.modelersresource.com>

Do You Need to Renew?

Some have called or written to ask how they know when their subscription comes up for renewal. Well, we normally send out renewal reminder cards at the end of your expiration, but in case it doesn't arrive to you, there's an easy way to determine when your sub is ready to expire. All you have to do is look at the label that is on the outside of the mailing envelope. If the number next to "Exp:" (see below) is that same issue that's in the envelope (Issue # is on the top left part of the magazine's cover), then that's your last issue and you need to renew. No need to wait for the renewal card. Call in, fax your renewal, use our Secure Server on our Internet site (if using credit card) or fill out your check or money order and mail it into us.

Happy Fredman Exp: #51
123 Happy Street
Happytown CA 95661

Subscriptions

USA: First Class: \$34.00/yr USA or \$66 for 2 Yrs
3rd Class: \$22/yr USA or \$42 for Two Years

Foreign:

\$38/yr Can-Mex • \$52/yr Europe • \$62/yr Pac.Rim

• 3rd Class/USA Subscribers •

Here Are Three Important Reasons Why You Should Consider Purchasing or Upgrading to First Class:

- 1) Wait Time:** 3rd Class Subscriptions can and normally do take at least three weeks or longer to reach you once shipped. In some cases, they might not arrive at all.
- 2) Not Forwarded:** Copies mailed via 3rd Class are NOT forwarded. If you forget to tell us you've moved, your copy won't make it to your new address.
- 3) Cost:** For only \$12.00 more, you can purchase or upgrade to First Class and still save off the cover price! By far the better value, considering speed of delivery to you, security in arriving at destination, and forwarding to address changes.

How to Reach Us:



Mail:

Modeler's Resource
4120 Douglas Blvd, #306-372
Granite Bay, CA 95746-5936



Telephone:

916.784.9517
1.877.624.6633 (Toll Free)



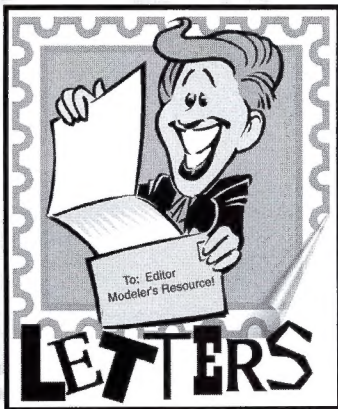
Fax:

916.784.8384



NEW E-mail:

modres@surewest.net



"Issue #49 - Fascinating Read"

Hiya Fred,

Issue #49, a fascinating read. Those are not the typical words you see in every magazine that exists. IF I find a flaw I say it! And, as I discuss the issue, I will express my views!

The CultTVman book was also a great read and will be used like the Jupiter 2 book for future modeling references! With so many Star Trek and Star Wars books for the modeler out there, at least the CultTVman series (?) of books, you can actually use as the kits he reviews YOU CAN STILL FIND!

The "Kits That Time Forgot" too was helpful and goes to show that these close to 40-year-old models are still the best in detail and cost. Other manufacturers take note! So much nowadays has to be improved upon by the modeler and the cost...well, sometimes you can buy a VCR for less!

"Playing for Keeps!" was a nicely done diorama, but too CLEAN! WEATHERING NEEDED! Get down and dirty! The Madcat, the last one I read about was selling for 500 bucks! Good to see cheaper versions (none in the Detroit area...so what else is new?)! Anyway, you could have drilled open the gun barrels and the panels could have been outlined in a darker color (Tamiya Smoke for one). The missiles (could have been done) with yellow or black tips. The castle keep...too clean looking. Could have used a dark wash to make it look like it was there for decades with maybe a vine or two growing on it, or maybe some battle damage to it and maybe a satellite dish on top of it and some power poles connected to it, etc. Sort of an ancient and futuristic look.

"Grandpa's Workbench" was exceptional! I question the guns and grenades though. Maybe a flintlock and blunderbuss would be in character and maybe a few Playboys. After hearing Al Lewis on the Mancow Radio Show, cigars and the ladies are heavy in his own lifestyle!...

"Skywalking..." Finally, a local mall toystore is carrying figures and I noticed the ones (that you can get!) are around 12 - 15 bucks each! Mr. Graf better get it insured! I am begin-

ning to think (now that I can see them locally) that toys will be another nail in the hobby's coffin!! I picked up some figures based on the Terminator film and the painting and detail was so fantastic that I could do nothing to improve on them!! One of the figures was an endoskeleton. The cost? \$5.99 and it far surpassed a plastic kit I got a few years ago for \$20.00!! This toy came posable and the detail painted better than my kit! So, why pay triple price for a kit when you get a toy that is 100 times better??! Things to ponder for sure!

The "Giants Monsters" article proves this. It costs a lot and the buildings are not to scale, so the cost is not in many modelers reach and out of scale. Yet, I can buy poseable, pre-painted toys for a whole lot less and all I have to do is get some buildings from some model railroad manufacturer in a suitable scale!! Our hobby should improve if it is to continue!

Modeler's Resource merchandise only available on-line? I'm again being besieged by people trying to give me computer-related stuff. I've seen all three versions of Invasion of the Body Snatchers and when one of my friends got a computer and after a year he gave up the IPMS and all modeling and now does gardening, I know computers are alien devices! So Fred, give a phone number and I'll order your stuff. Enough computerized dealing. I want to talk to a real human! Where's Magnus: Robot Fighter when you need him?

LOTR models...40 bucks each. Toys are cheaper. Now, if these were the optional parts and bases, maybe. I'd personally like to see the Fantastic Four in kits any day myself! Until next time, happy modeling while you still can in a world spiraling towards a nuclear war! Bye!

Edward John Wojcik, Detroit, MI

- Ed! How the heck are ya?! Thanks for rant...er, sharing. You know, I completely agree with you on your comments about the "Playing for Keeps!" diorama. I was SO concerned about doing the diorama itself right, I didn't spend enough time on the Madcat figure! Your points are well noted and had I done what you suggested, it would have made it look that much better! Thanks for pointing that out, Ed.

Regarding your other points, we stupidly forgot to include the phone number for the cafePress.com people so that folks who do NOT have a computer (you're not alone, Ed), could contact them that way. Simply call up, tell them you want to order products from the "MRmag" store and the customer service folks will be more than willing to help you.

As far as toys, yes, they've been nailing the coffin shut for a while, but what people don't seem to realize is that it is IMPOSSIBLE to

produce kits in that price range in general. Action figures are sold by the thousands. Kits? By the hundreds, if we're lucky and those are the injection-molded kits. Resin kits have a run of about 50 to 125 on a good day. I was at Toys R Us yesterday and saw Luke on his Tawn-Tawn. It was a fully posable doll and the detail was excellent. Luke was the size of a GI Joe and the beast he was sitting on was much bigger. Price? Around \$40. There is no way kit producers can compete with that, no more than Dodge can produce a Viper for the same price that they would produce a Neon. It's impossible, so we have to decide what's important and how to make modeling important for a new generation of modelers. It will continue to be an uphill battle. Thanks for writing, Ed.

"Maudlin Modeling"

Hi Fred,

I'm glad Todd McFarlane is doing well with his model business, but I'm a bit saddened by the trend toward already-built plastic versus DIY stuff.

Maybe I'm an old fart (OK, never mind the maybe), but it seems there's a lot more in the way of satisfaction to be gained by constructing a model piece by piece than merely plunking down a few bucks for a ready-made factory job. My modeling career started when a friend of my parents bought me a Ford Galaxy when I was around twelve years old and sick in bed. I unwittingly glued it together with the engine in the rear, creating a de facto Corvair long before Ralph Nader made them universally despised. But I learned from my mistakes, turned into a fairly competent modeler over the years, and gained a few skills which still come in handy from time to time. My point is that there's a huge amount of satisfaction in creating something that begins as a box of parts and ends up as - well, let's face it - a work of art. Sure, it's much easier to buy something that's already put together. But I suspect that its hold on the buyer won't last nearly as long as a project cobbled together and painted with his or her own hands, however messy and amateur the first effort might be. I applaud Modeler's Resource for helping to keep the modeler's craft alive, no matter what the medium.

By the way, I'm a huge fan of the Hawk Weird-Ohs models and have managed to collect most of the old kits in their various iterations. As a freelance writer, I had the opportunity and pleasure of interviewing John Andrews, who co-produced the kits in the sixties, before his death a couple of years ago. That led to an article about the models that has appeared in Toy Shop and Outre, and I'd like to investigate the possibility of updating the piece for Modeler's Resource. I've been trying

to locate Bill Campbell, who painted the box art and co-created the various characters. I understand his account of the kits' genesis differs somewhat from John's, and I'd like to interview him and get his side of the story.

At any rate, if you'd like to see the piece I'll be glad to email you a copy, and if you're interested in publishing the article in the "Kits That Time Forgot" department I'll try to track Bill down and get his comments. I'm a big fan of MR, and I'm very glad you're around to keep the hobby upright and breathing.

Best, Mark Cantrell (E-mail)

Issue #49!

Dear Modeler's Resource,

Issue #49 was one of your best yet! Aurora, Munsters, G.M.K., Karloff, Diorama Creation, Studio Viper and Modeling Basics, etc. I almost had a modeler's overload!

Thanks and keep up the good work.

A. J. King, Fairfield Place, AL

"Informative and Timely"

Greetings Fred!

Thanks for such a quick response! I was wondering...I have subscribed to FSM for years, but was disappointed that sci-fi was not part of the routine. After seeing an issue of your magazine...I knew I had to subscribe.

Please, if possible...not to complain...please either keep the text either black on white or black on white. My eyes were sore trying to engulf it all. Also, some of the wallpaper backgrounds were intrusive.

Thanks for a GREAT magazine. Now that I've found an informative and timely resource, I'll be on your bandwagon. You may print this mail if you wish. Please do not include my e-mail address. So much SPAM out there...Thanks a Million!!!

John A. Lord (E-mail)

- Thanks for the compliments. You know, everyone has their likes and dislikes and even though FSM doesn't fill my need where Sci-Fi or figures are concerned, I get plenty of tips and techniques from them, so in that way, I win.

We do our best to keep the splashiness of our backgrounds down to a minimum and most of the time we try to use the best contrast between text and background as possible. We'll look at things again and make sure that they become less intrusive wherever possible.

I'm like you, John. It's my belief that a lot of glitz and gloss tends to distract rather than add to an article, especially in a magazine like ours that is in essence, supposed to be a "how-to" manual. Thanks again for writing.

Shelf



with Fred DeRuvo

FOCUSING ON: Book Reviews

Ah, with all the superhero references these days, how could we not highlight these books?! Couldn't happen, especially when one of the volumes deals with our favorite comic book hero and another references a hero that recently made it to the big screen and the last one is in the process of making it to the big screen?

DK has produced some wonderfully informative and eye-catching books. We've previously highlighted their volume centering around the world's most enjoyable spy, James Bond. What's great about these books is the actual pages and pages of reference material that is included in each volume. When you need to find out what color a hero's suit is, have a look here. When you have a question about origins, these books answer those questions. When you have a desire to refresh your memory about the history of a particular comic book character and/or any number of villains that have endeavored to make the hero's lives miserable, that history is here. All the facts are included! For instance, you are probably aware that one of the arch enemies of Spiderman is Kraven the Hunter, but did you know that his half-brother was another arch enemy called, The Chameleon? I didn't know that until now.

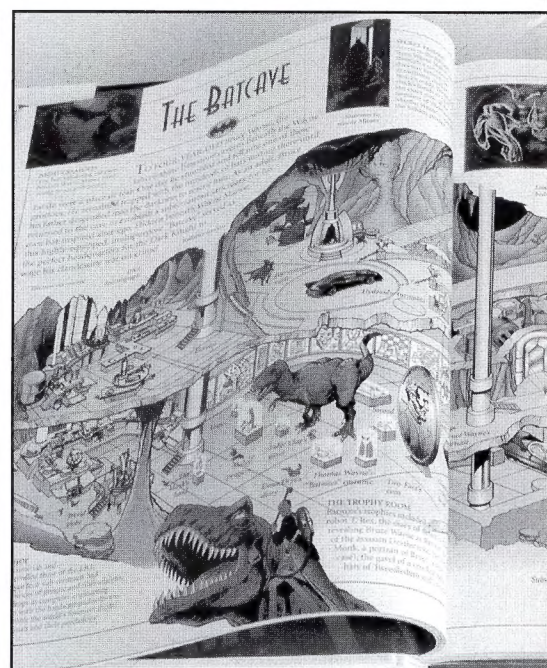
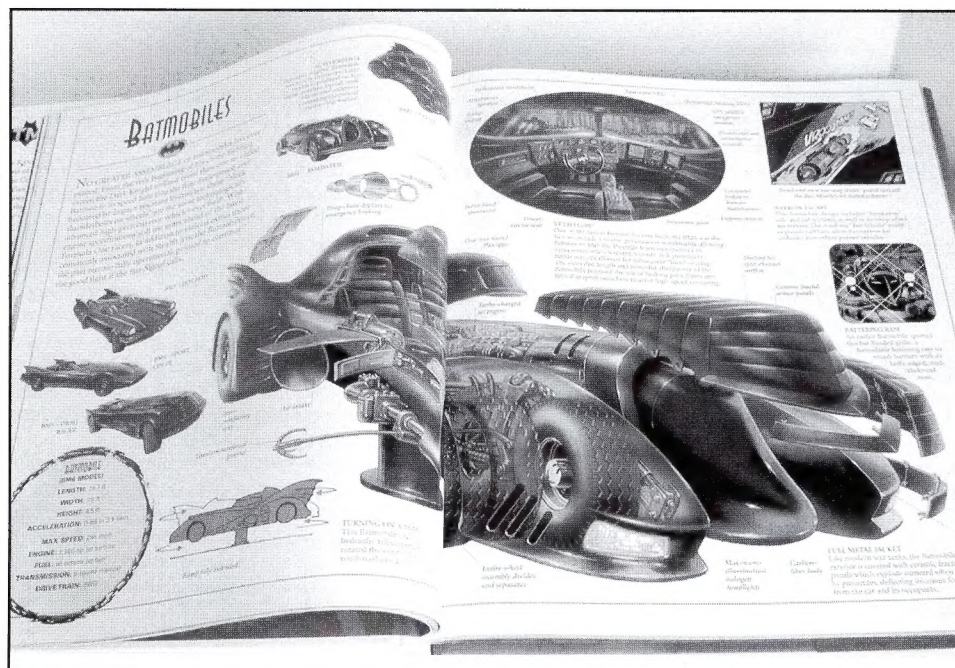
These books are called "The Ultimate Guide" books for a reason and the reason quickly becomes

apparent as soon as one opens the cover.

What I absolutely love about these volumes are the wonderfully detailed and colorful drawings that are included. You'll note two spreads shown below. As you can see, the Batmobile is shown in an exploded and transparent view. A brief history of the numerous Batmobiles that Batman has used over the decades of his crime fighting career is also highlighted. Shown also is the Batcave with its many twists and turns, tunnels, compartments and work and storage areas.

Many inside facts are brought to the fore allowing readers to gain a greater understanding and insight into how these heroes are able to accomplish some of the things that they can. For instance, as much of a Batfan as I am, I was not aware that within Batman's cowl, numerous items are there for his enhancement. An inertial navigation unit along with Starlite night-vision lenses and a field-of-view display projector are an important part of Batman's mask. Built into the left "ear" of his cowl is a directional microphone, with a telescoping high-gain antenna, fiber-optic coaxial cable, audio processor AND a noise reduction speaker! Talk about high tech!

Each area of Batman's utility belt is also diagrammed and discussed. After perusing these volumes, I've come to the conclusion that I know less





about these characters than I thought I did!

Each individual volume contains at least 125 pages of jam-packed material, divided into sections for easy reference. Why someone didn't do this earlier is beyond me, but I am certainly glad that these books are available now. As a modeler, I can never have too much information about my favorite characters. It's all or nothing.

The books, *Batman: The Ultimate Guide to the Dark Knight* (ISBN 07894-7865-X), by Scott Beatty, *Spiderman: The Ultimate Guide* (ISBN 0-7894-7946-X), by Tom DeFalco and *Superman: The Ultimate Guide to the Man of Steel* (ISBN 07894-8853-1), by Scott Beatty are all available from DK (Dorling/Kindersley) and you can find out more about their complete line of books at: www.dk.com.

We picked ours up at a number of stores and the published price is \$19.95/USA and \$29.95/Canada. If you live in American and you have a Costco type of store near you, you may wish to give them a shot because we were fortunate enough to purchase both the Batman and Spiderman books there for \$11.79 each. All the books in this series are hard-cover and are oversized editions at 12" tall and 10.5" wide.



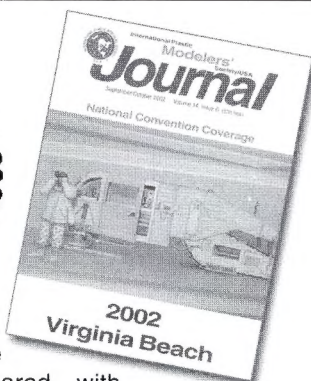
FREE COMIC BOOK DAY SATURDAY • MAY 3

www.freecomicbookday.com

ASK ABOUT YOUR FREE COMIC BOOK!

At Participating Retailers Only

JOIN THE WORLD'S LARGEST MODELING CLUB!



Modeling is much more enjoyable when shared with friends! IPMS/USA is the world's largest modeling organization with chapters located throughout the USA. As a member, you'll receive 6 issues of the IPMS/USA Journal per year — each packed with articles and updates covering modeling of all types. Join today!

Sign me up! I am enclosing \$ _____ for a one year membership.

☐ Adult \$21 ☐ Junior \$9 ☐ Can-Mex \$25 ☐ Foreign \$28

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Signature: _____ (required by Post Office)

Do not send cash. (Make check or money order payable to: IPMS/USA.) Mail to: IPMS/USA MR, PO Box 2475 North Canton OH 44720-2475

**Your Classified Display Ad Could Be
Right Here Right Now!**

**Find out how affordable it is to advertise
your product in these pages!**

Call 916.784.9517

Green's Models

Plastic model kits from, and of, science fiction, TV, figures, space, movies, etc. Old and new; hundreds available. Free sales catalog. Also, send your sales and/or trade list.

Dept MR, Box #55787

Riverside, CA 92517-0787 (USA) E-mail: MR@greenmodels.com

Tel: 909.684.5300 • 1.800.807.4759 • Fax: 909.684.8819

Internet: <http://www.greenmodels.com>

ARTCAST, INC.

18 years molding and casting experience.

Tel: 817.854.0595

Artcast, Inc. • 206 E Bryon Nelson Blvd, Roanoke TX 76262

www.gtesupersite.com/artcast • E-mail: artcast@gte.net

Skyhook Models

**Classic Science Fiction
Resin Kits and
Accessories**



Now featuring secure online ordering

www.skyhookmodels.com





IT'S ON THE WORLD WIDE WEB!

PLACES FOR MODELERS TO CHECK OUT ON THE SUPERHIGHWAY!

- Artcast, Inc.
<http://gtesupersite.com/artcast/>
- Aves Studio
<http://www.avesstudio.com/>
- Bare-Metal Foil
<http://www.bare-metal.com/>
- Burbank House of Hobbies
<http://www.houseofhobbies.com/>
- CultTVman Sci-Fi Modeling
<http://www.cultvman.com/>
- Diamond Select
<http://www.diamondselecttoys.com/>
- DRONE
<http://www.dronemagftvmc.com/>
- Graf-Fit Creations
<http://www.graf-fitcreations.com/>
- Hi-Way Hobby House
<http://www.hiwayhobby.com/>
- Hobby Talk
<http://www.hobbytalk.com/bbs1/>
- Hobbytown, USA
<http://hobbytown.com/>
- Lunar Models
<http://www.lunarmodelsonline.com/>
- Magic Sculp
<http://www.dronemagftvmc.com/>
- Marco Polo Imports
<http://www.marcopoloimport.com/>
- Monsters in Motion
<http://www.monstersinmotion.com/>
- Polar Lights
<http://www.playingmantis.com/>
- Skyhook Models
<http://www.skyhookmodels.com/>
- Tamiya America, Inc.
<http://www.tamiya.com/>
- Testors
<http://www.testors.com>
- Woodland Scenics
<http://www.woodlandscenics.com/>

Got a model-related website that you'd like us to consider highlighting? Let us know about it. We'll check it out and determine if it's suitable for posting in this revamped section. The decision to showcase of any and all websites is at the sole discretion of Modeler's Resource. Contents of this section is scheduled to be changed with each new issue of Modeler's Resource. By submitting an URL, no guarantee is implied or stated that said URL will be listed.

Modeler's Exchange

Classifieds • E-mails • Addresses



Okay, listen up! We've created this area after numerous requests and we would like to offer it as another resource for you. Here, we will be posting a number of things that you can share in if you'd like to do so.

CLASSIFIEDS: List "wants," "trades," or "sale items" here. It's free of charge to all readers of Modeler's Resource, on a first-come, first-served basis, as room permits. Items to be sold must be \$75.00 and under in order to qualify for listing. Anything greater in value will have to be listed in one of our purchased display ads.

PENPALS: Would you like to have your e-mail and/or snail mail address listed so that you can contact other modelers? It's also free, as room permits.

Addresses:

Got a question/comment for our regular writers?

- Bertges, Jim nlckpd@aol.com (listed incorrectly prior)
1332 Currant Ave, Simi Valley CA 93065
- Craft, Bill craftbeast@yahoo.com
- Fredericks, Mike pretimes@aol.com
- Goodrich, Steve hydra@northnet.org
- Graf, Hilber Unccreepy@aol.com
www.graf-fitcreations.com
- Hall, Andrew
29 Ullswater Crescent, Watergate Estate,
Crook, Co Durham DL 15 8PW England
- Iverson, Steve CultTVman@aol.com
- McGovern, Mark markathy@toast.net
3033 Sherbrooke, Toledo OH 43606
- Morgan, Mike & Cindy pakrats@earthlink.net
- Piatt, Norm getwebbed@lvcn.com

Addresses:

Want to touch base with other modelers?

- Tanya Neals Vaneals@aol.com

Your mailing address, e-mail address or both can go right here. This section is NOT for publicizing your personal or business homepage, but we'll be glad to post addresses so that other modelers can touch base with you.

Got something to sell or trade? Are you looking for a particular kit or part? If you want to list an item that you are attempting to sell for \$75 or under, it can go here. This section is filled on a first-come, first-served basis. Your free ad will remain here until it is rotated out by new classifieds. You can then submit your item again and it's FREE!

CHRIS WHITE'S ART: THE EDGE OF ILLUSION

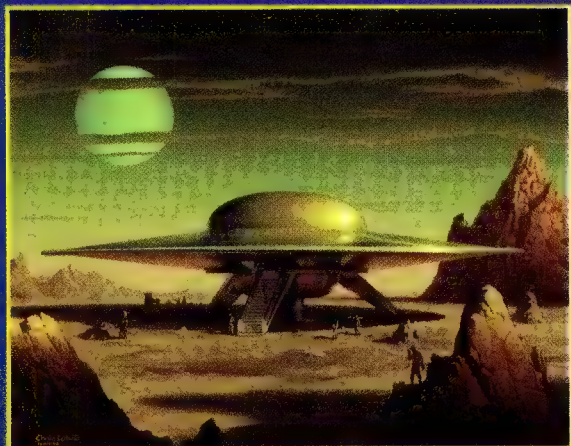
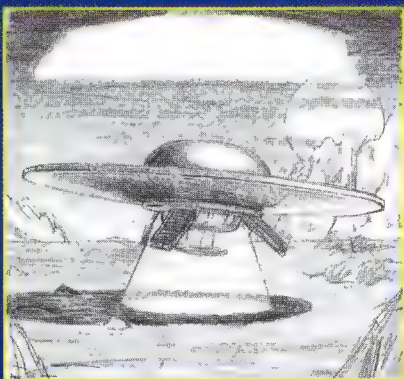
WITH JIM BERTGES



The main function of model kit box art is to sell the contents of that box to the person who sees it sitting on the shelf. It has to stand out from all the other boxes and give that person a reason to say, "I want that kit." However, box art can be more than just a sales tool and that's where the "art" comes in. In its most basic form a box cover depicts whatever the finished kit inside the box is supposed to look like and it can be anything from a photograph to a painting. A photograph can be fine and do a proper job of selling the kit, but a painting can do so much more. A painting can convey a true feeling about the kit, whether it's a hot rod surrounded by admiring teenagers, a P-40 streaking through the skies with guns blazing, or a part-man/part-wolf creature glaring at his next victim from behind a gnarled tree. Because of the skill and emotion of the artist that goes into creating that painting, it can become an inspiration to a modeler; making him not only want to buy the kit, but to put as much artistic talent as he can muster into its completion. The best box art inspires. The art of James Bama and Mort Kunstler on many of the old Aurora kits did just that. And now with Polar Lights continuing in the Aurora tradition, Chris White has picked up the palate of those box art masters, added his own incredible talent and has begun to inspire a whole new generation of model builders.

As with most artists, Chris has more than just an interest in art; his art is a part of him, and it is something that would leave him feeling unfulfilled if he had to give it up. Chris puts it simply, "I have to paint; it really is true. That I'm able to do things where there are customers who are actually willing to give me commissions is a great advantage. However, I think that you'll find that with most people in the arts, it's just something they have to do. I've gone two to three months without painting, but it comes to a point where I feel compelled to create something and I enjoy doing it. It's a struggle sometimes to get the painting the way I want it, but I just have to do it."

His involvement and interest in art has been a lifelong affair, which began with the full support and understanding of his parents. Chris credits his father with nurturing his early interests, "My father was an excellent caricaturist; he didn't do it professionally, but he did wonderful drawings. He would illustrate some of the old radio serials and when I was very young he would let me finish drawings he did, whether it was coloring in clothes or adding textures to things. As long as I can remember, I was drawing. But there's a point where you wonder if that's a viable way of making a living. So you start thinking about other things like architecture and related things, but not exactly drawing. About halfway through high school it looked like I was going to continue, so I went to two colleges and majored in art there. I'd



Part of the sketching process that goes from the start to the finish for the C57-D from Forbidden Planet.

have to say that I always knew that I was going to make art my career, but it was in high school where that realization actually hit me."

Even though he remembers his father's encouragement in art, he can trace his interest in Aurora monsters directly to an afternoon when his mother returned from a shopping expedition. "My dad and I would build planes and other kits, but I remember that one summer when my Mother took the bus back from town (this was in Wilkes Barre, Pennsylvania where I grew up) and I remember her coming down the walk saying, 'I've got something for you,' and she pulled out the Wolfman. It was like, oh my god, I'm in love. Here was a six-year-old kid, tearing off the cellophane, checking out all the parts. I sat at my father's elbow while he put it together, watching every move. Yeah, I was hooked. We built a bunch and then I started getting them and building them on my own. I built all the monsters except for Big Frankie or the Monster Rods. It was like they were insulting. Almost like 'How dare you do that to my monsters!' Then, like a bunch of guys, I moved on to cars and I had scads of cars and stuff, but would still pick up the occasional Aurora kits. Eventually though, they changed. After growing up with the Bill Lemon sculpts and the Bama and Kunstler paintings, to then go on to the Monster Scenes and the other kits with the more toy-like approach, it just wasn't the same."

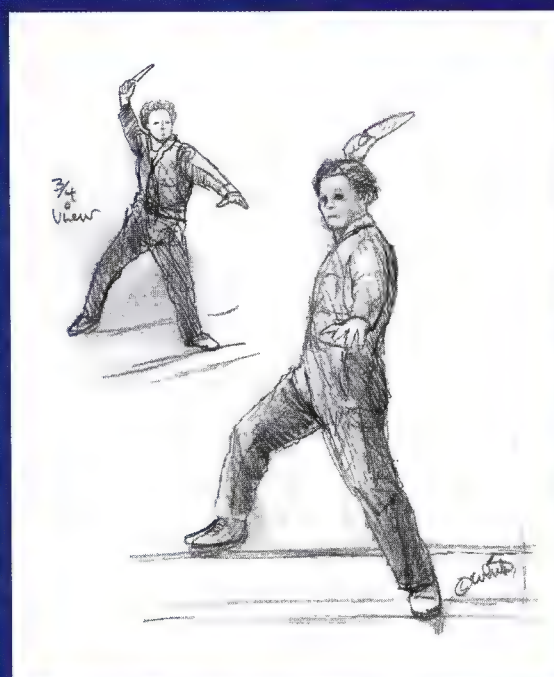
After high school, Chris continued his art education, but he faced a dilemma as to where that education would take place. As it turns out, his final choice even surprised him and gave him more than just an education in art. Chris believes that the school he attended really set him on the path to becoming a commercial artist. "I have to give credit to the community college I went to. It's in a little town called Nanticoke, Pennsylvania. I was considering art colleges, such as Pratt Institute in New York. A guidance counselor suggested that I check out Luzerne County Community College and even though I questioned attending a community college, she recommended I just go and talk to them. What I found was that the teachers were all working professional artists who also took time to teach. The Chairman of the College's art department was a well-known cartoonist. His name was Howard Purcell; he drew Hawkman and Green Lantern and a number of superheroes in the forties and fifties. He has a very recognizable style that you'd know if you saw it. My dad and I had a collection of comics from that era and this guy was teaching at the college! That was plus number one. Then there were the other teachers, people like Bob Kray, George Schelling, Sue Sporenberg and all wildlife artists whose work were in publications like Outdoor Life. And here they were working together in this little college and I flipped. It was the best experience for someone with my interests. George Schelling did a lot of Science Fiction illustrations in the fifties and sixties, then went on to focus on western, wildlife and marine subjects."

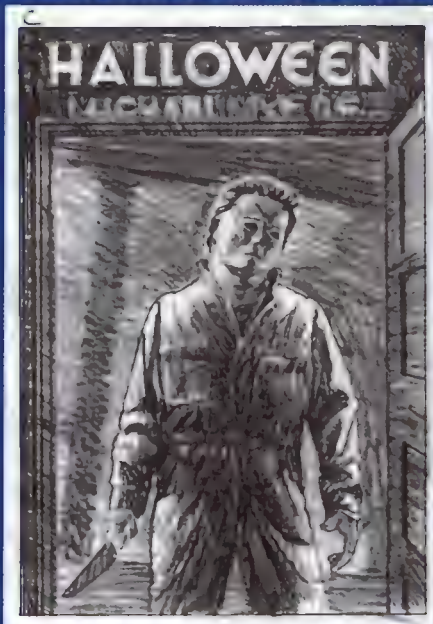
In addition to learning how these professionals produced their art, Chris also learned many of the fundamentals of how artists make a living. "They provided some of the background information about some of the pitfalls of working with art directors and the kind of business sense and information that you can only get from a professional working in the field. Rather than

• Continued Next Page •



Michael Myer takes shape with a variety of sketched ideas.





More sketches (left and right) and here we see Chris really getting into his work (middle). Okay, put down the knife, Chris and no one will get hurt...

dealing in the abstracts of marketing your work, they'd tell you things you need to look out for, such as selling the rights to your work or how to write out a contract. Besides the good solid foundation of realistic art, which is what I like, they provided a lot of behind-the-scenes information as well."

After two years, Chris moved on to discover another institution that offered more than education. "I had a wonderful time there, then went to the Maryland Institute of Art in Baltimore and had a good final two years. That's where I earned my degree. The thing that I really liked about the Maryland Institute is that they had a job board where guys like my roommate and I could go every week and pick up free-lance work. So while I was studying in college we were able to secure jobs. And my teacher would allow us to use real free-lance assignments toward the workload in the class and that was great. I'd take the work and get it critiqued by the teacher and other students critiquing my work before it went to the client. It was a great experience."

It was that job board that led Chris to what he considers his first professional sale. "I was selling art even in high school, but my first real professional sale was for Avalon Hill game company in Baltimore. They were one of the companies that posted on the freelance job board at school. I had been doing signs for companies and some graphic layout work, but Avalon Hill was looking for a real illustration - just what I was looking to do. It was for a game called *Magic Realm*. Like a lot of the strategy games it had cards with illustrations of different personalities and fantasy subjects. They were pleased with my work and I went on to do a number of projects for Avalon Hill over the years. Even as I moved on to other games, I'd take an assignment once in a while. I appreciated them taking a chance on me while I was still in school. And they were nice people to work for."

Education doesn't end when a person finishes school; it just shifts into the real world. As a professional artist, Chris has discovered there's always something new to learn. "When you're doing a commercial assignment you have to realize that whatever the customer wants, you give it to them. Believe me I've learned lots from Art Directors and folks who have made comments and recommendations. I welcome comments and criticism on my work because sometimes you're just too close to it. If you get someone with a fresh eye who looks at something a different way, they can provide some nice insight. But then, it's rough

when you really feel strongly about a piece and a client says, 'Change it.' That is difficult."

Model builders are familiar with Chris' accomplishments as an artist for Polar Lights, but he is also a talented wildlife painter and has had several opportunities to demonstrate his proficiency with fish and fowl. "Most of my recent work has been for Polar Lights. Because I also work full time, I have to limit the outside assignments I can take and still have a life. However, I just finished a painting for an organization called the American Fisheries Society and I think this is one of the nicest paintings I've ever done. It's a painting of the Baltimore skyline and as you look across the surface of the water there's a cutaway with a National Geographic type of illustration of some striped bass, white perch, baitfish and all kinds of different life beneath the bay. The AFS contacted me through the Maryland Department of Natural Resources. Each year AFS has a convention in a different city. This year it was in Baltimore. A poster is distributed internationally to promote the convention, and since I had illustrated a number of projects for Maryland DNR over the years, they recommended me."

Chris also lends his talents to raise funds for charity organizations. "I do a painting every year for an organization called the Combined Federal Campaign, a fund-raising initiative for government employees. I've been doing a painting for them each year for the last five years. What's neat about this was a serendipitous meeting between the chairman of the campaign and me at a wildlife art show. They were looking for something to be used as an incentive or a thank you for people who donate over a thousand dollars to the campaign, which benefits a number of charities. We met and hit it off. I recommended giving a signed and numbered limited edition print. As it turns out, the incentive is called the Eagle Award and I'd wanted to paint the eagles of the Chesapeake Bay for some time, but it just hasn't fit into the schedule. I work at the Aberdeen Proving Ground and we've got one of the largest populations of Bald Eagles on the east coast there. I offered to do a painting of those eagles, and oversee the printing and framing. I've since done four other paintings for them of scenes around the Chesapeake Bay. The year before the series started they had about four hundred people who donated at the Eagle Level; in the years since I've been doing the paintings the number has gone up to over fourteen hundred. The people at the

Top Right: Southern Mirkwood - a painting done for Iron Crown Enterprises. It was used in their series of role-playing games based on the stories of J.R.R. Tolkien. Middle Right: Riddle of the Ring - another painting for ICE based on the LOTR's trilogy.

campaign estimate that the prints have helped raise over \$5½ million for local charities. It's something that has been incredibly satisfying and it all goes to a good cause. I'm currently working on next year's print and we're hoping to break fifteen hundred this year."

It may seem like fate has played a hand in Chris's fortunes as an artist, but as Chris says, "You make your own luck," which he demonstrated by the way he became associated with Polar Lights. "It was another one of those lucky happenstances. I started buying their kits. I got the Bride of Frankenstein - it was one of those that I had to open up before I got home - and noticed that the packaging was as solid as a rock on heavy cardboard, the Bride was in glow plastic and the 'glass' parts were clear. I thought 'This company is doing it better than Aurora did.' I had also bought the Mummy's Chariot and the Addams Family House and wondered if they were going to do anything new. I had just returned from my first meeting with the CFC folks and that was a resounding success, so I was pumped. When I got home I went down to my studio to work on a painting and there was the Bride of Frankenstein box and I thought, 'I'm going to call them.' I dialed the 800 number and was given Dave Metzner's name and number. I left him a voice message that basically said, 'I think you're putting out some great stuff. If you're planning on expanding the line and looking for someone who can paint in the style of Bama or Kunstler, I can send in some samples.' Twenty minutes later Dave called and said they were considering producing their Bowen resin Wolf Man in styrene, but they hadn't given any consideration as to how they were going to package it. So he told me to go ahead and send something in. I sent a variety of samples to show that I could do likenesses and detail work and some of the old Science Fiction and fantasy illustrations to show I could handle monsters. Dave and Tom Lowe liked my work, offered me the assignment, and it's been a good business relationship ever since."

Because he was literally taking up where the original Aurora box artists had left off, Chris knew he had high expectations to live up to, but he still didn't want to create duplicates of what had gone before. As an artist he also wanted to add his own imprint to this new work. "When I did the Wolf Man I studied the older work. My Wolf Man was homage to the James Bama Wolf Man cover. I've got the same kind of dark leaves up at the top and the moon peeking through. His had a tree in it and luckily the Bowen sculpt had the tree. In a number of

ways I consider that an homage to his incredible work. I started recollecting the boxes before I started, so I had quite a few of the original boxes lined up in the studio, along with my Aurora built-ups. When I did the new Phantom cover, I remembered that I always liked the wall on the Forgotten Prisoner cover. I used that color scheme for the back wall of my Phantom, from the creamy golds to the violets and purples. But generally no, I don't study them now. The first one, the Wolf Man, because I was so intimidated I needed that kind of study. But even from the start these paintings reflect my own style. Bama is in a class by himself and Kunstler. I always loved his car paintings for the 1/32 scale cars where he'd tell a whole story, they were fantastic. But it was still the realistic style, putting in the detail and suggesting detail in other areas. I just loved that approach to illustration and that's the way I would paint anyway."

The path Chris takes to reach the final painting for each box can vary from kit to kit, but it usually involves many similar steps. "When I first started working with Polar lights I told them that I just didn't want to paint a picture of the built-up kit; that did not interest me. Even though some of the ones Bama did were gorgeous, such as the Creature and the Mummy, he literally just repainted the publicity photos of the kits. I wanted to do my own interpretation, not so far off from the kit, like the Bama Wolf Man; I just didn't want to paint a plastic model kit. They said it was fine as long as I did a fair representation of what was in the kit. There were times when they had to pull me back. It works a couple of ways. I'll be given a verbal description of the kit, or if I'm lucky they'll send me some stills or I'll get a built-up or a resin shot. More likely I'll start before anything has been done on the kit. What I do first will be based on the verbal description, old stills or whatever I gather as research. I'll dig through old Famous Monsters, check out the Internet. Then I'll do lots of little thumbnail sketches and write out a description of what I think the painting color scheme should be, or at least the mood I'm trying to convey. Then I'll do upwards of six detailed, quarter-scale sized drawings of suggestions for the cover art and that's what I'll submit. From there it's like a Chinese menu, they'll pick a pose from number one, a detail from number 2. Then I'll do one or two detailed drawings at the reproduction size of the box. These drawings are done in pencil on vellum. On the thumbnails I generally don't have reference; I'm just working out figures, composition and tone. It's the same with the quarter scale.



Bottom Right: Box art for the Polar Lights Mummy injection-molded kit based on the movie remake, starring Brendan Fraser.



The box art for the 5 Stooges Injection-molded kits produced by Polar Lights.

When I get to the repro size drawing I'll have reference photos for the main figures and background details. Either my wife will have taken them of me or I'll have a friend pose. The photos help define the wrinkles and folds, and lighting. I'll use all the reference for the larger drawing and send that off. If I get an approval on that, I'll take that drawing and blow it up to the size of the painting. I usually paint at one hundred fifty percent of the reproduction size, which works out to nineteen by thirteen inches. The first paintings were done on Crescent illustration board, but I had a request to put the paintings on more archival board, so I'm now using a heavy Strathmore watercolor board. I'll prepare the board with gesso and project the image onto that and get to work with the painting. At that point I'll do a color rough where there's no detail, just large areas of color to get an overall feel. I never used to do that, preferring to develop the color scheme as the painting progresses. Now I kind of regret that I didn't, because the color rough makes a wonderful guide that solves a lot of problems early. Then I work on the painting evenings and weekends until I'm done."

And when that painting is done and the box art is printed and the kits are on the shelves, the greedy collector inside all of us asks, "What happens to the paintings and all that preliminary work?" Chris provides the answers for that greedy collector, "I keep all the preliminary drawings. Polar Lights purchases the rights and so far Tom Lowe has bought most of the originals. In fact it was Tom's wife, Mary, who asked me at Toy Fair if I would start painting on more archival type board, because she gets all the paintings framed. It has been a fair deal. I give them a good price for the original out of consideration of the fact that I'm doing the work for the company. It works out and everybody's pleased. The roughs and preliminary drawings are kept down in the studio in a big folder. One of these days, maybe when it comes time for retirement, I'll ask myself, 'Why the heck am I keeping all this stuff around?' But I am cognizant that these drawings and paintings

have a value. I'm keeping them, but I haven't really thought about what I'll do with them."

Chris is more than just an illustrator for Polar Lights; there are times when his artistic eye becomes the designing force behind a kit. "When it was decided to do Michael Myers, a kit Tom Lowe was really excited about. I asked Dave Metzner if they had a sculptor for it. They hadn't decided on whether to do it here or overseas, so since I'd done sketches for some things previously, I asked if he wanted me to start on some sketches on that one. I rented the movie and watched it four or five times. Then I went ahead and did eight or ten sketches of different ideas. They were either standing stock still, the imposing figure, or they were much more active with the knife raised. Jerry Gustafson was overseeing that project and we had long discussions about whether or not this was an appropriate character for these kits. We had to consider that even though Michael Myers had become iconic, he is a slasher as opposed to the classic Universal monster. I ended up doing upwards of twenty-five or thirty different drawings, with different poses and ideas and approaches so it was threatening, but not violently threatening. It was to look as though there might be an implied violence, but there was to be nothing in the kit that indicated that violence had either just happened or was about to happen. At one point Polar Lights suggested approaching it as a humorous kit. I recommended using the old, decrepit, broken-down porch from the Myers house. Jerry's thought was that it would be scariest if this were happy suburban middle class America. He wanted the contrast of the neatly cut lawn and everything, and here was this malevolent figure that was about to do something evil. From all the drawings we refined it to where they approved the one where he is coming down the steps with the knife down. It's not a huge lunge, just a slow approach. I came up with the idea of the spilled gooie bag and the mask to suggest Myers' mask from when he was young, the writing on the sidewalk-Halloween-and this little piece of chalk. I pictured a kid

Right: The sketch that became the drawing that became the painted Box Art for the Wolfman kit, sculpted by Randy Bowen.

writing graffiti on the sidewalk who looks up and sees this figure, so he dropped the chalk and ran. That was the scenario going through my mind. So it's more like a "Boo!" than an implied violent act. It was just a matter of whittling it down until we got to that one."

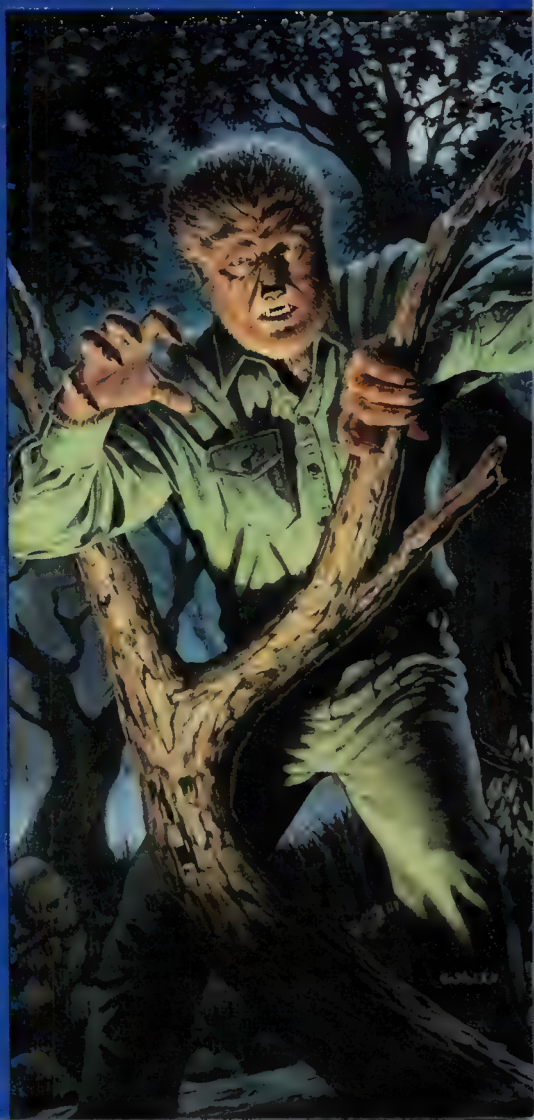
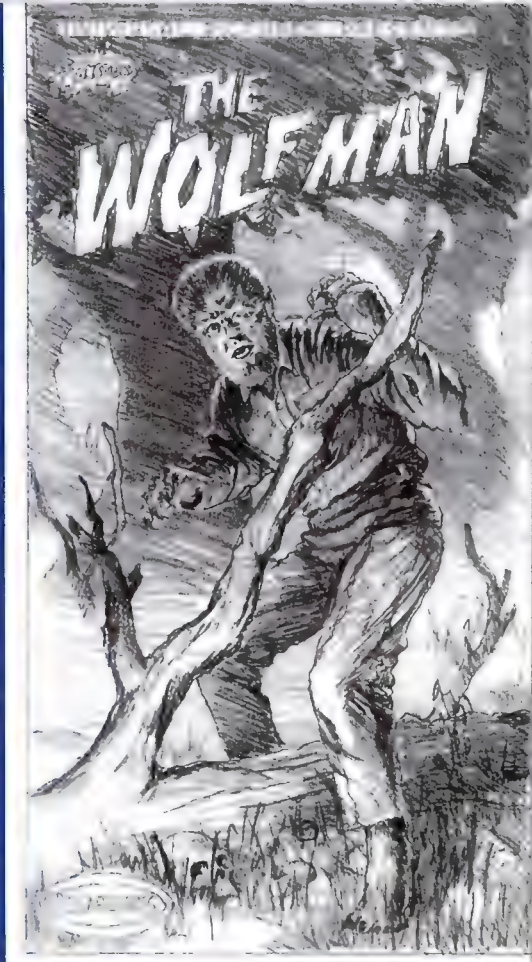
Once the design phase was completed, drawings were sent overseas for the kit sculptors to work from. Chris was pleasantly surprised with the result. "My design was very detailed, but the figure came out a little differently; the legs were a little more splayed than in my drawing. We had taken photographs for reference. My wife and I went to a neighbor's house where there was a porch and I had gotten a Mike Myers mask. She found a nice pair of coveralls for me to wear and I got one of our kitchen knives. She took rolls of photos of me at the neighbor's house while I was in the pose - front, side, back, close-up, you name it. The drawings I did were very detailed. What amazed me was how closely the sculptor overseas followed the drawings, even to the locations of the leaves and how the candy spilled out, that's how true they were to those drawings. I didn't expect that. I expected their interpretation, but if it was on the drawing, it was in the kit. That was pretty neat. It was a learning experience."

On the other hand, when it came to creating the box art for Michael Myers, that's where the difficulties popped up. "The box cover was the most frustrating cover, again because of the suggestion and not wanting to be too violent. My argument was, 'My god, look at what McFarlane is putting out; that's your competition.' But they still wanted it to be more mild, not the implied violence. Yes, it's the figure, but we don't want any mayhem or violence of the character itself."

"The issue is comparable to the Guillotine kit controversy. It was big on Tom Lowe's mind as to whether to do this kit. He wanted to do Michael Myers because he is a big fan of the series, but what was the right way to approach it? They wanted the fans to like the kit, but they didn't want to offend anyone. It was a real balancing act. I had very definite ideas about the cover and what I wanted to do, but I was overruled. That was a hard one; I was at my most frustrated doing that painting. In my mind I had him standing in a doorway, back lit, his face would be in shadow but with light coming from all around. Behind him would be a foggy street scene with rustling leaves and the haze of the streetlights. He's standing in the doorway and you're trapped inside this dark house with Michael Myers blocking the door. But it changed to the cover you saw. I have such a vision of that painting, but that was one where 'It's what the customer wants.'"

Even when Chris isn't coming up with the main design of a particular kit, he can provide input that often becomes part of a kit's production. More than suggestions, his artistic talents make Chris an important part of the Polar Lights design team. "I'm happy that I do have input. That doesn't mean that the kits will see the light of day, but I've made some suggestions. I've actually done box mock-ups and other kit designs for them, as well as conceptual illustrations for sales talks. There are a couple of kits that I recommended that may see production, it's thrilling! For example, on the Three Stooges, I recommended that the hats be separate from the heads to facilitate kit-bashing and Polar Lights did it. Also, I hate to see a kit where the cuff just cuts off flat and you just stick the hand on it. For me, I want to see those darn cuffs with the arms going up inside. I made recommendations along those lines on the Stooges. I love those kits. From likenesses to fit, Polar Lights did a wonderful job on those. Another idea was the clear dome on the bottom of the C57-D if someone wanted to do a lighting kit later on. I received a nice letter from Tom Raimi, who is the Chief Operating Officer for the company, saying that they do consider me part of the Polar Lights development team."

Another of Chris' accomplishments for Polar Lights is his fantastic cover painting for the Three Stooges kits. Even though the kits come in individual boxes, the covers were created as one large painting and Chris put in a little something extra. "When Dave Metzner called me about doing the Stooges painting, he said 'Give me a bid and some ideas'. I said, why don't we do it this way; I'll do one painting with a continuous background. With one large painting it cost the company less and it worked out better for me because I could just run in and lay in all the background colors at once. It worked out for both of us. But when it came to doing the background, I looked at the stills from the short 'We Want Our Mummy' and realized there was a lot to be desired. So when I started laying things out I thought wouldn't it be cool if I threw in a couple of Stogie in-jokes. I talked with Dave Metzner and asked if I could do that, toss in a few Stogie hieroglyphics. He said, 'Yeah, just don't make it too obvious.' Now, where else can you talk about a job where part of the job is sitting and watching the Three Stooges? Am I in heaven or what? I started watching a bunch of Stogie shorts and jotted down ideas, thinking which ones would translate into hieroglyphics and then it was just a matter of working them in. Let's see, there's Kilroy - not necessarily a Stogie thing, but he's there. I've got the Golden Gate Bridge in there,



Seaview Rising!

by John Payne



• The Art of Creating a Landscape for Your Models or Action Figures •

Simply Bases



In the opening scene of Irwin Allen's 1964 movie "Voyage to the Bottom of the Sea," we are introduced to the nuclear submarine USOS Seaview in perhaps the most spectacular vehicle entrance yet committed to film. From the cold, still waters of an Arctic sea, the sub's sleek, sculpted glass nose breeches, spewing gouts of water and rising high into the air before settling back down amid the placid icebergs. As for many boys my age at the time, it was love at first sight.

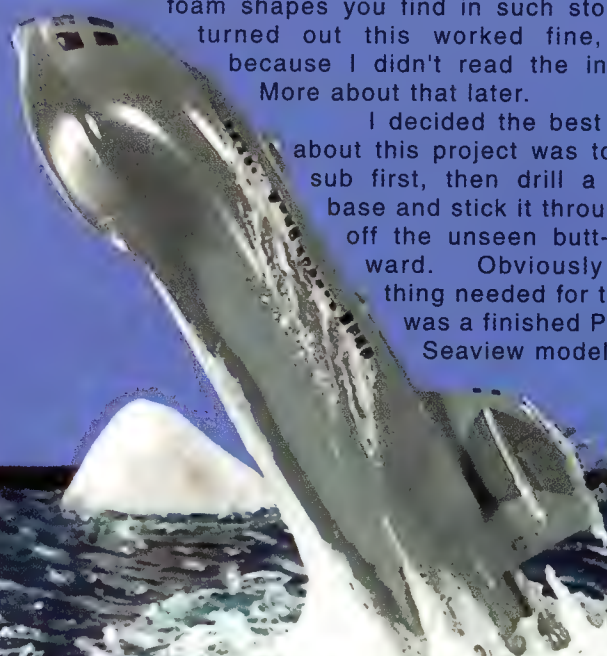
When Polar Lights finally re-released the old Aurora Seaview model (around the same time I got the film on DVD), this scene immediately leapt to mind as the subject for a diorama. Could I recreate that magic moment in plastic? The whole project depended on finding something that I could use to create those fountains of water. An ad in a hobby magazine came to my salvation.

Woodland Scenics Water Effects (Photo 1) is an acrylic compound that squeezes out of a bottle as a thick white paste, and dries to a clear rubbery material that holds the shape you molded. It's designed for making waterfalls on model railroad layouts. Happily, my local hobby shop had some in stock. A few test applications were promising and showed my idea might work.

I also needed some kind of modeling paste to sculpt into the wind-torn surface of the Arctic Ocean (I don't do dioramas often, so I have none of this stuff at hand). My wife being the Craft Store browsing expert, I asked her to check for something useful on her next excursion. Unfortunately there seems to be a dearth of such product at the local place, and all she could find was a brush-on paste product called Foam Finish by Beacon Adhesives (Photo 1a), designed for smoothing over the rough surface of those open-cell

foam shapes you find in such stores. As it turned out this worked fine, but only because I didn't read the instructions! More about that later.

I decided the best way to go about this project was to build the sub first, then drill a hole in a base and stick it through, cutting off the unseen butt-end afterward. Obviously the first thing needed for this project was a finished Polar Lights Seaview model.



THE SUBMARINE

SEAVIEW

18 • Modeler's Resource

The toughest part of building the Seaview is getting that clear nose piece blended into the nose without ruining it. The best job of that I've seen was done by a friend who took a radical approach - forget it's clear and just putty and sand it as if it were any other piece of the model. Yes, this messes up the clear part real good. Once the part is blended well, you then go at it with finer and finer grades of sandpaper and buff it smooth again, like a car modeler does to a fine glossy paint job. To my utter surprise, I actually got this to work!

Of course, this technique sanded the clear part smooth and eliminated the window outlines, requiring me to recreate their shapes for painting. To mask the bow windows, I used 1/16" drafting tape to first recreate the framework over the clear part. Then I burnished on a piece of Bare Metal Foil, trimmed around the window shapes and removed the tape framework. Voila! masked windows.

I should note here that it might be best to paint the sub after cutting it for the base, but since when have I ever done things in the right order?

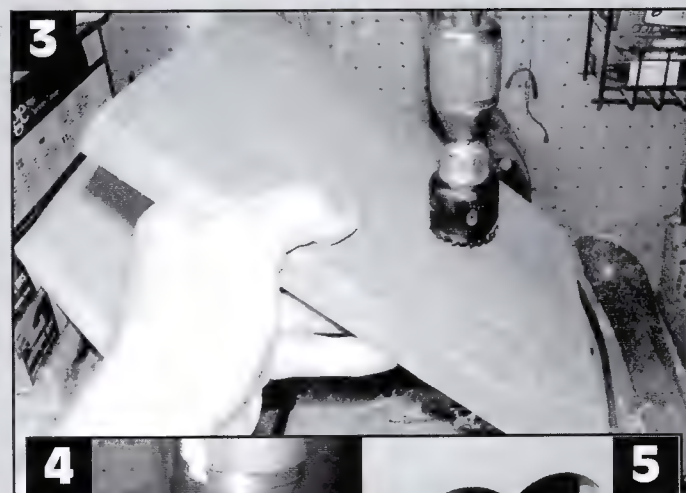
For the sub's color, I again looked to the best of what I've seen other people do. Of the colors I've seen used on the Seaview, Testors Model Master "Medium Gray" seemed to produce the best looking match to the movie sub, with plain ol' white for the belly and the underside of the sail diving planes. For a little added detail, I sanded off the ugly hatch outlines on the conning tower and replaced them with some etched brass hatches from a 1/350 destroyer set. I also replaced the radar antenna using an etched brass one, after the whole diorama was complete. I only finished and painted the sub to about halfway back along the missile hatches, since the rest would be "under water" (read: cut off and unceremoniously discarded).

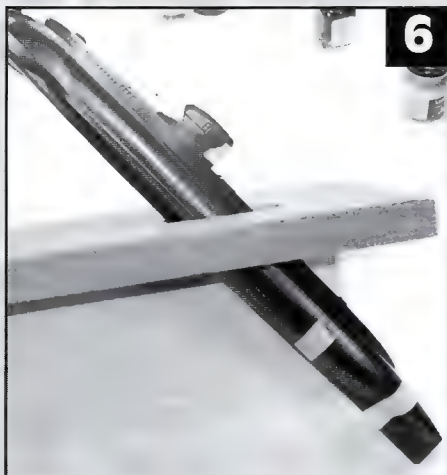
For the base I dug out a chunk of an old composite shelf. It would be completely finished over so there was no need to waste good wood.

Now, according to my plan, I had to drill a hole through this plank at a 45 degree angle. I measured the mid-hull of the Seaview with calipers (Photo 2), and decided that a 1 3/8" hole saw would give me the correct clearance. The bad news was that I could see no way in hell that I could hold the board and drill through at that odd angle with my limited workshop tools and skills, and still have fingers left when I was done (Photo 3). Plan B: drill two overlapping holes straight through (Photo 4). This I did, and filed out the web between them (Photo 5) to make a single long, lozenge-shaped hole.

I stuck the Seaview through the hole (Photo 6), using a screen grab of the movie scene to duplicate the angle. I penciled a line around where to cut it off to match the base angle, and razor-sawed the ol' girl in half.

The two-hole method leaves a lot of exposed hole to fill in over the spine of the sub (Photo 9). I thought the best thing to do was fill it with something before I continued. I taped an index card to the underside of the base (Photo 8) so nothing would ooze over the workbench. At first I tried pouring white glue in as a filler, but after two days I discovered that white glue never dries in thick quantities (who knew?), so I ripped the index card off and poured it back out. (It did leave a nice thick, solid skin though, which held the sub in place. Accidental, partial success is better than none!). A blob of epoxy putty could have done the job fine, but in the long run, the best way is probably to use the Water





6

Effects compound itself to fill the hole, since the sculpted splashes will be covering it anyway.

To make the choppy sea surface on the base, I spread the smoothing paste that my wife found over the surface of the wood base with a knife-like sculpting tool (Photo 7).

Here's where not reading the instructions paid off for me: You're supposed to stir this stuff. I didn't. Consequently, what I was putting on the base was the foamy part that had separated and risen to the top of the jar! Had I stirred it, it would have been too thin and runny to sculpt, as I found out when I tried to recreate the effect for this article. Therefore, I can only recommend using this material if you ignore the instructions (but we're modelers - we're used to that). You might be better served to search out a modeling paste more suited to the application.

I dabbed the sculpting tool in regular wave patterns, sculpting white-caps as best I could, and a single wide ripple effect to represent the spread of the initial splash around the boat. I'd never done this before, so I didn't expect it to come out perfect. I was just trying to make it look good to my own eye. Once done with that, I carved some ice floes from Balsa Foam and jammed them into the still-wet sculpted water, which turned out to be enough of an adhesive by itself. In its foamy, separated consistency, this stuff sculpts well and holds its shape. If you follow the directions and stir it to a liquid, it'll only be good for making a smooth surface.

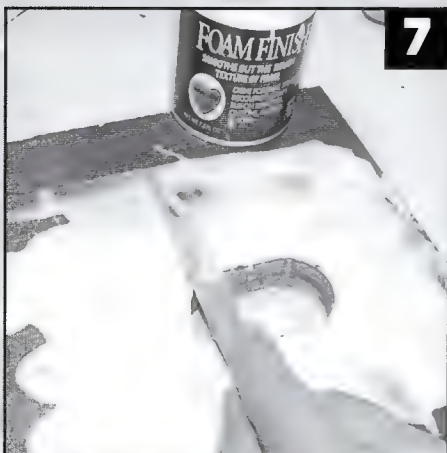
After it dried I painted the sea surface with a base coat of indigo water-color craft paint, and a series of washes of turquoise. I highlighted white-caps with dabs of white (glad I used to watch that fuzzy-headed guy on that painting show on cable). After it dried I gave the surface many, many thick coats of Future Floor Polish. Build up enough coats of Future and you eventually give the surface a certain amount of transparent depth. You can even walk on it after half an hour!

That only left the splashes to do - the entire point of the diorama! - and at this point I was pretty scared of screwing up a week's worth of work. Happily, it turns out to be pretty easy.

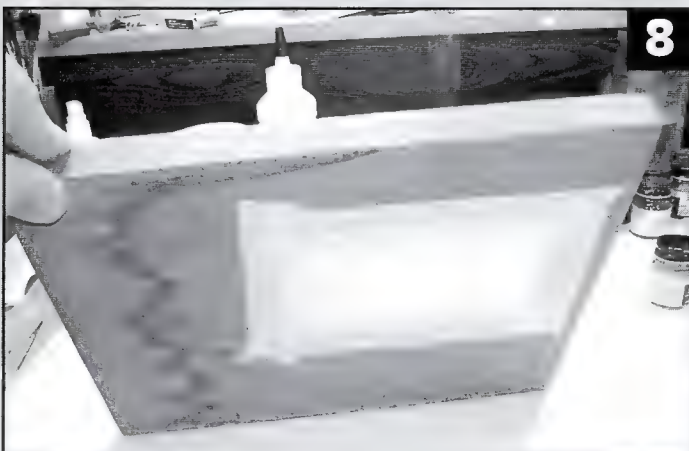
Water effects comes in a squeeze bottle or a jar. I chose the squeeze bottle anticipating my method of application. I decided where I wanted splashes, and just squeezed on a wad (Photo 10). Then I bobbed the bottle up and down while continuing to squeeze little spurts out, trying to mimic the look of splashes while referring to the screen capture from the movie. You can do this in sections, or do the whole thing all at once; there seems to be plenty of working time with this material. Once I got enough Water Effects applied around the sub, I started sculpting it more using a Q-Tip and toothpick. The Q-Tip got pretty ragged almost immediately, and this actually helped when I started trailing water up the side of the Seaview, using the hairs dragged out behind the Q-Tip as a brush (Photo 11).

To get this to look right, I needed to impart a feeling of motion to the splash. The sub is rising up out of the water very quickly, so I needed to sculpt the splashes as if they were trailing behind the vessel as it shed water. I dabbed and drew with the Q-Tip so that I formed spikes in the splashes that drew toward the ship in close to the hull. Out farther, I sent the splashes away from the ship to represent the first bits of disturbed water flowing away. At the keel, where it leaves the water, I sculpted a web as if massive amounts of water were running off the sub and back into the sea. There was no need to be all that careful about the shapes; dabbing wildly at random, like nature does, seemed to produce the right effect.

I wanted to show a couple of "fingers" of water leaping up, chasing the conning tower and diving planes as they slice out of the sea. The Water Effects holds its shape pretty well, but not enough to support a 1½" tall angled column. I cut a piece of 1/32" plastic rod (anything will do really, but this is the smallest thing I had



7



8



9

and it was white - remember this stuff dries almost clear) and jammed it into the sculpted splash at the desired angle (**Photo 12**). Then I squirted some material from the bottle onto the rod and sculpted it with a Q-Tip to the shape I wanted (**Photo 13**). I did this in two places to help the effect of motion. The movie still shows water pouring out of the bridge at the top of the sail, so I duplicated this and tried to make a tendril meet the rod-supported finger below. It didn't have to connect, just give the impression of continuity. Naturally, it covered my carefully reshaped conning tower edge.

The slots along Seaview's deck casement are for draining water from under the deck, and streams of water are clearly visible in the film. I duplicated these by delicately putting Water Effects on the hull with the bottle nozzle, then drawing it out from the slots to the angle shown in the pictures. Then I used a Q-Tip again to refine the shapes of the flows. Right here was a great chance to mess up real bad. I don't know if this material could be removed from the model, but I'm fairly sure it would ruin the paint job if I tried.

A day or so later after the material had set up to a translucent rubbery consistency, I painted it. The splashes around the base of the sub got a few light washes of indigo and turquoise to blend it with the base ocean colors. Then I did some heavy drybrushing with white to spike the splashes. I also drybrushed white on the runoff from the slots and a couple of subtle white streaks up the side of the hull to accent the motion some more. Surprisingly, the rubbery acrylic material takes craft paint very well.

The last thing to do was coat absolutely everything with a good shiny coat of Future Floor Polish. The sub is just coming out of the water, so it should be wet! This coat of Future (the modeler's panacea) also helped clear up any remaining roughness on the bow windows by filling tiny scratches with crystal clear acrylic.

To pretty the base up a little I dug some quarter-round moulding out of the basement lumber pile and fitted it around the base like a picture frame. The wood was in far too sad shape to stain, so I filled all the old nail holes and inevitable gaps at the corners (you'd never know I had an uncle who was a carpenter) with wood putty, and painted it indigo to match the rest of the base. I white-glued a piece of blue felt to the bottom to protect my valuable "Formica"(?) shelving, and finished it all off with a nameplate created on my computer and mounted on black poster board.

This was a fun experiment, and though it's not quite as I pictured it in my mind's eye at the beginning, I don't think it came out too bad at all.

WATER EFFECTS

Woodland Scenics®

PO Box 98

Linn Creek, MO 65052

www.woodlandscenics.com



FOAM FINISH

Customer service:

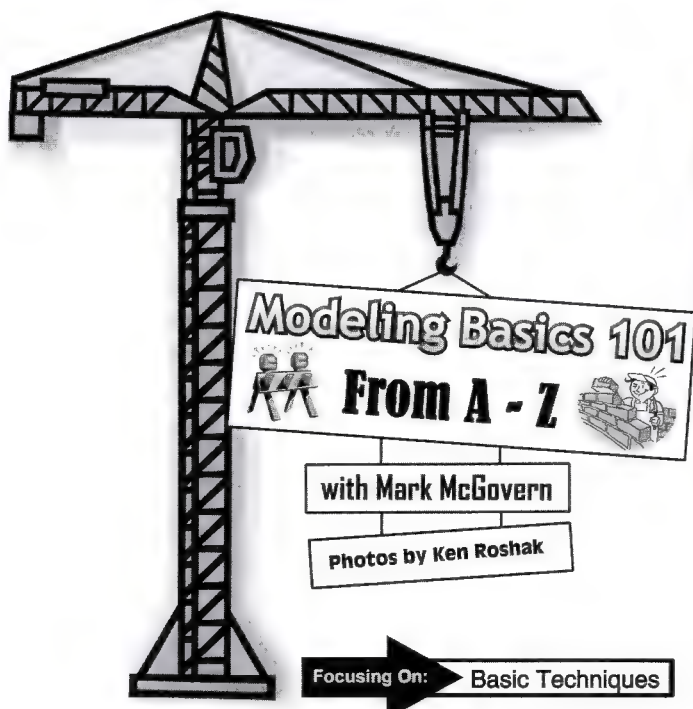
Signature Crafts

Tel: 1-800-856-7238

Beacon Adhesives, Mt. Vernon, NY

www.beaconcreates.com





Part 4: Thinking (Just) Outside the Box/Preparing to Paint

In Part 3 we examined the different kinds of fillers needed for smoothing over seams, molding flaws or other depressions in the surface of a styrene model. The major assemblies of our example, the Revell-Monogram reissue of the Aurora kit of Robin the Boy Wonder, have been glued together. The seams have been filled and smoothed as needed. The individual parts have been prepped, so that all molding flaws are gone. But before it's time to paint...

There are some things I'd like to do to improve the model. Little enhancements here and there can help to make it look more realistic. So now, I'm going to do a little thinking (just) outside of the box.

For starters, there are the test tubes. TEST TUBE (#33) will be attached on top of the large electronic box, resting on its side with liquid spilling out. But the test tube is molded as a solid part, with no indication of the open end. So I'll stick the point of my duller #11 hobby knife into the center of the test tube's flat end, and twist the blade around a couple of times. This drills a pilot hole in the end of the test tube.

Next I use a pin vise to hollow out the end of the tube. Another hobby store item, pin vises come fitted with chucks on each end. Miniature drill bits are made for these pin vises making it possible to drill very tiny holes by hand. In this example, I drill a nice, uniform hole in the end of the tiny test tube, and voila! - the test tube looks more realistic (Fig. 1). The same is done with the other two test tubes.

The back of the CONTROL PANEL BOARD (#19) drives me crazy. Almost without exception, Aurora left the backs of its vertical base elements hollow. Apparently the designers assumed that the finished models would only be viewed from the front. Well, I want my model to look complete when seen from any angle, so I'm going to dress up the back of my control panel board.

First, I'll need a piece of sheet



Fig 1: A pin vise opens up the solid test tubes. Fig 2: Separating sheet styrene pieces is a snap!

styrene. It's sold in a variety of thicknesses in hobby stores. The surfaces come plain or with various textures molded into it. Evergreen and Plastruct are the most popular brands and both companies make a wide array of plastic structural shapes as well.

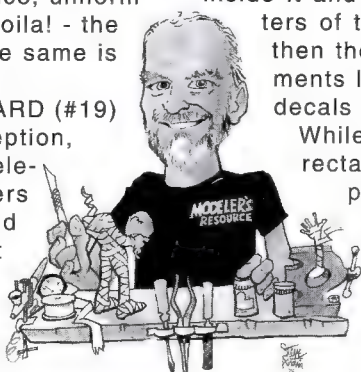
To close off the hollow back of the control panel board, I'll just lay the part down on a piece of .030 inch sheet and trace the outline. Next, I'll use a straight edge as a guide for my hobby knife. A single pass with the knife will be enough; I don't have to cut through the plastic. Once it's scored, I can just snap the plastic apart (Fig. 2). With some 400-grit sandpaper, I smooth the edges of the plastic piece.

I cut some smaller rectangles from thinner (.010 inch) sheet styrene, and dress the edges as I did for the larger piece. These smaller panels are glued onto the plastic backing to add a little interest there. Finally, I mark the locations for the panels' fasteners with a pencil, then twist the tip of my hobby knife into the marks once or twice. The knife blade raises small points of plastic, which in this scale look like screws or bolts.

A section cut from a piece of the plastic banding used to strap packages together is glued to my plastic panel also. The diamond pattern of the plastic banding suggests wire mesh; this feature might be a vent. When I'm finished, I cement my new back panel to the control board with tube glue. Now it looks more like a real comic-book villain's control panel (Fig. 3)!

Next, there are the raised circles on the small electronic switch and large electronic boxes. These appear to be instrument faces, but unlike the control panel board, no decals are included for them. Although I'm thinking just outside the box, in this instance I go back inside it and pull out the decals. I measure the diameters of the smaller circles on the electronic boxes, then the size of the decals. From these measurements I can work out the percentage to reduce the decals on a copying machine.

While I'm at it, I also lay out artwork for the two rectangles which were molded on the control panel board next to the base of the switch in Robin's hands. On the original issue of the kit, these rectangles were embossed with the words "START" and "STOP." All of these new paper features will be adhered with white glue after the model has been painted. (I produced Robin's



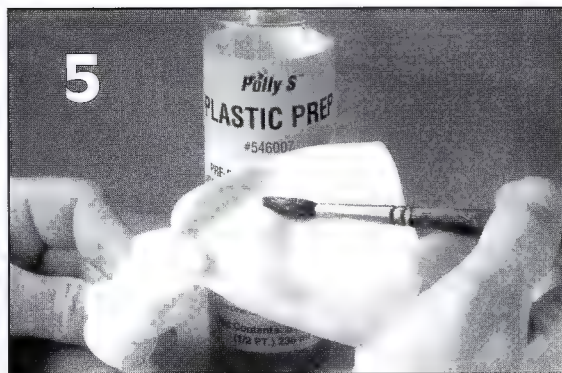
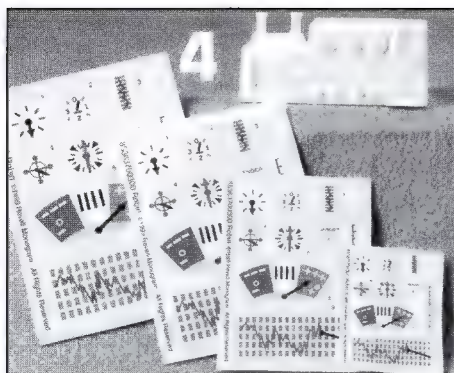


Fig 3: The hollow kit part closed with a scratchbuilt panel. Fig 4: The kit decals and original artwork can be reduced on a photocopier. Fig 5: Poly Prep removes residues and static electricity.

chest insignia the same way.) (Fig. 4).

I'm throwing these ideas out as a means of illustrating the different ways by which one can deal with a model's shortcomings. Instead of my solutions, you'll likely find others of your own. And there's no law that says the model couldn't be assembled with alterations at all. The possibilities are truly endless. Most of all, if the model comes out looking right for you, then it's right, period.

But I digress...the time has come to paint the model. First though, consider that we've been handling the parts, sanding them, etc., and although we washed them at the beginning of this project, they're pretty oily and dirty now. These deposits can interfere with the adhesion of paint to the model's surface. So now we need to prepare the plastic to receive the paint.

We'll begin with another wash of all the parts and assemblies in warm, soapy water, as we did in Part 1 of this series. As before, we'll let the model air dry on a paper towel. For some modelers this is enough, but I like to go one more step. I brush on a generous application of Floquil's Poly S Plastic Prep. This is an alcohol-based product that removes the last traces of oils, soap, and other residues while it also cuts the static electricity that can attract dust to the plastic surface (Fig. 5).

From this point on, I handle my model with rubber gloves. You can find them in hardware or medical supply

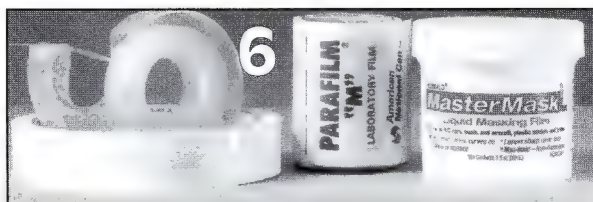


Fig. 6: Masking materials: masking tape, scotch tape, Parafilm M, and liquid mask.

stores. The gloves keep my skin oils off the clean plastic, as I prepare the model for painting.

First, I want to mask the gluing surfaces of the parts so that the paint won't interfere with the adhesives I'll use during final assembly (Fig. 6). I usually use garden variety masking tape for this step. Frosted cellophane ("Scotch")

tape works as well.

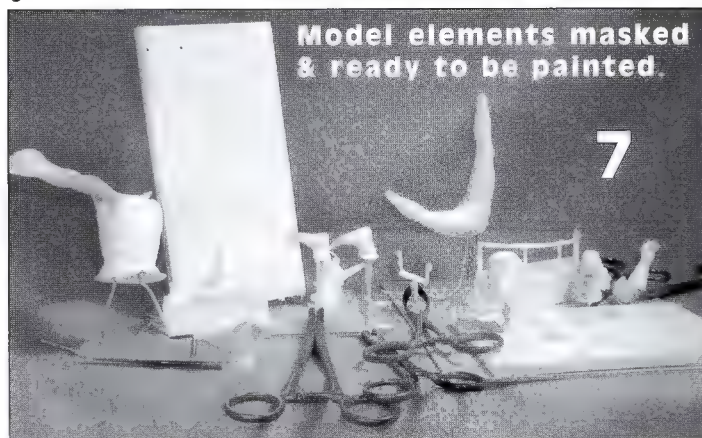
For odd shapes or tight/compound curves (such as the line of Robin's cape collar), Parafilm M is a good choice. Available in hobby and medical supply stores, this is a thin, waxy film that stretches over most any shape. It has a mild adhesive quality that allows it to adhere to plastic as well as itself.

Liquid masks are solutions which can be brushed over an irregular area that would be difficult to mask any other way. Once the liquid dries, the line of demarcation can be cut away with a sharp #11 hobby knife. I've found that this material must be used with care, as it has a tendency to stick to heavy-textured areas. Once the line of demarcation has been defined with a mask, the larger area behind that line can be protected with whatever material, newspaper, cellophane wrap, etc, you have handy.

One other masking material is low-tack putty. This stuff is intended for office use, but I find it good for masking crevices. I used small wads of the stuff to mask the insides of Robin's shoes.

The next concern is to find a way to support the parts and assemblies, so the painted portions won't come into contact with anything that could mar the fresh paint. In Part 1, I suggested that small parts can be left attached to their sprues to ease painting. A piece of sprue can be lightly tacked to the items to be painted with a drop of tube glue. Bent coat-hanger wire is often used to support larger assemblies. Vise grips, C-clamps, or hemostats are handy too. The supports can be supported themselves by being taped to a piece of cardboard or any flat, portable surface (Fig. 7).

That's all we can do for now. Even a cursory look at the process of painting a model would take a whole installment by itself. This is why the next one will simply be called Part 5: Paints and Painting.



Goodies & Gadgets

Focusing On: Product Review



XANTREX

XPower is something new from Canadian company, Xantrex. We briefly highlighted this last issue, but wanted to take some time to go into more detail. This unit has power to spare! It's very easy to use and because it's electric, there is no noise from the unit itself. This unit shown, **XPower Powerpacks 300 Plus** has a number of things going for it, including the ability to run 115-volt AC or 12-volt DC products anywhere with a built-in 300 watt inverter. Also includes an air compressor for inflating tires and small sports equipment, battery level meter allows for easy battery status monitoring, overload and over-temperature protection to endure longer inverter life and jumper cables, AC charger, DC charging cable, nozzle adapters and accessory bag are included. Would've been great to have this on hand when we were attending all those trade shows! Head on over to www.xantrex.com to find out more about their full line of products.



TESTORS

has something new for you to make your painting easier. Their lines of Acryl paints have done very well (and continue to do), so they thought it would be a great idea to take the line, thicken it up for those who enjoy brush painting more than airbrushing. The new Fantasy Figure Colors (Acryl II) is the result of their efforts and they are perfect for the brush, but of course, can also be thinned down for using an airbrush. In essence then, the modeler has the best of all worlds. Because these paints are acrylic-based, cleanup is a snap with water. There are 64 colors in the line and each bottle is produced in 1/2 fluid ounce.



For those who enjoy airbrushing, the new Aztek 7778 may be just the thing. This is Aztek's first metal airbrush released through the Testors Corporation. As you can see, this new set includes nine tips, three of which are specially designed for use with acrylic paints. If you really want to go whole hog, you can also purchase the new 50654 Air Compressor (not shown), which is a relatively small compressor, produced in translucent blue to match their A4704 Contempo airbrush we've previously highlighted. Or, if you want more power and quiet (not silent) operation, you

may want to go for the top of the line Aztek AC 600 Airbrush Compressor. Boasting a 50 psi max. pressure, fan cooled with a .33 gallon capacity, plus numerous other amenities. For more information on these and other Testors products, log onto www.testors.com for all the details or check with your local hobby shop.

HOT WIRE FOAM CUTTER

Woodland Scenics, as you well know, produces a full line of very fine products for the hobbyist. We used this particular product during the creation of our Lord of the Rings diorama, which we highlighted in last issue's "Simply Bases."

Of course, what's great about this unique tool is the fact that it cuts through foam easily, without the crumbs and mess that can normally be associated with other cutting tools. The thin wire is stretched tautly across the two metal poles. When the button is pressed, you simply pull gently through the foam that you wish to cut. It's extremely easy to move in a straight line or curved pattern with this cutter.

Two precautionary notes that you'll want to adhere to when using the Hot Wire Foam Cutter: 1) Use in a well-ventilated area. The heat interacting with SOME foams can be toxic. You'll want plenty of fresh air; 2) Be sure to use care to avoid touching the wire when in use. Young hobbyists should not use this tool without proper adult supervision. Be safe. Be happy. www.woodlandscenics.com



HUNT CORPORATION

These folks are known for their products far and wide. They've been making hobby knives and blades for years. In fact, X-Acto® is one of Hunt's standout products for the hobbyist. That's not all that they're known for producing though because they have everything from a variety of tweezers, to pliers, to drill bits, to files and hammers, to clamps and other items.

Pictured below is the X-Acto Deluxe Hobby Tool Set, which includes No. 1 knife with No. 11 blade; No. 2 knife with No. 2 blade; No. 5 knife with No. 19 blade; No. 7, 13, 16, 17, 22, 24, 26, 28 blades, jeweler's screwdriver; block plane; block sander; spokeshave; balsa stripper; 2 routers; 4 gouges; pin vise; 3 drill bits and coping saw with blade and in a nicely crafted wooden storage box.



Check out the full range of supplies and items that Hunt produces. Available at hobby or craft stores everywhere, or view their online catalog by heading over to their website, which can be found at: <http://www.hunt-corp.com/>

AVES APOXIE PASTE

Aves® Studio is proud to announce Apoxie® Paste, an innovative new product that permanently fills, bonds, seals, and repairs most materials. Apoxie® Paste is a 2-part medium similar to Apoxie® Sculpt, but is a semi-fluid. This all-purpose paste is "stir-able," yet thick enough that it tends to stay put. It has been proven effective on vinyl, plastic, resin kits, glass, polymers, ceramics, metals, wood, stone, foam, and more! Apoxie® Paste is easy and safe to use, unlike solvent-based liquids. It can be spread thick or thin with a knife or craft stick.

To make paste thinner, microwave it in package in 15-second increments into a brush-able state. Careful, product will be hot! Apoxie® Paste is slightly translucent and flexible. It is also non-toxic, with 0% shrinkage, and is waterproof. Apoxie® Paste self-hardens, with a working time of about three hours, and has a 24-hour full cure time. It can be sanded and painted to finish. For more information on this and other great products made by Aves, check out their website at www.avesstudio.com.



UNIVERSAL HORROR KITS FOR SALE

Universal Horror Kits! Original MINT-IN-BOX. Prices only keep going up! Resin & Vinyl Kits and Bases too.

A.I.F.

PO Box 1661 • Sonoma CA 95476-1661

Call for pricing and availability:

Tel: 707.935.9595

Hours: 9 - 9 PST

Aurora "Master Monster Maker" Certificates Available!



CASTILENE™

SCULPTING AND PROTOTYPING COMPOUND

- Models like clay, works like wax
- Sulphur FREE!
- Good with silicone and rubber molds
- Three Hardness Grades
- Non-Polymerizing

Celia Smith

704 Fairhill Drive
Louisville KY 40207

502.897.2372

www.castilene.com

You Are Not Alone!

There's a place for modelers worldwide to hang out, have some fun and even discuss modeling.



If you are a fan of any type of modeling:
Garage Kits, Out-of-the-box,
Conversions, Sculpting,
Super Heroes, Monsters, Sci-Fi
in any medium, including
Styrene, Resin, Vinyl or on Film & TV...

Join Us!

Just for the Fun of it!

<http://pub76.ezboard.com/bplbbmemberssite>

Display Ads • Classifieds Modeler's Exchange • WWW It's all here in Modeler's Resource!

Check our ad rates below left to find out
how reasonable it is to advertise your
product in our pages!

Advertise in MR!®



Here are just the basics concerning our ad rates, but prior to advertising, you'll need to get a copy of our full Ad Rate/Spec sheet (and complete an Insertion Order), which has all the details that you'll need to know before you advertise. With our timeliness and promptness, you'll know exactly when you'll be seeing your next ad hit the stands! Enhance your business! Advertise in MR!

Partial Terms & Conditions

All advertisements are accepted subject to all terms and provisions of current rate card. Publisher retains the right to edit and/or refuse publication of any ad deemed unsuitable by publisher for publication in *Modeler's Resource*®. Please refer to current Ad Rate/Spec Sheet for ALL Terms & Conditions as well as important technical information and data pertaining to ad specifications.

B & W	1x	2x	4x	6x	Issue	Deadline
Class. Dis	\$40	\$35	\$20	\$15	Feb/Mar	Nov 15
Card Size	\$75	\$65	\$55	\$45	Apr/May	Jan 15
1/4 PG	\$150	\$125	\$115	\$100	June/July	Mar 15
1/2 PG	\$300	\$275	\$260	\$250	Aug/Sept	May 15
2/3 PG	\$400	\$375	\$360	\$350	Oct/Nov	July 15
Full PG	\$500	\$475	\$460	\$450	Dec/Jan	Sept 15

Color	1x	2x	4x	6x
Class. Dis	\$100	\$90	\$80	\$60
Card Size	\$175	\$165	\$155	\$145
1/4 PG	\$350	\$325	\$315	\$300
1/2 PG	\$700	\$675	\$660	\$650
2/3 PG	\$800	\$775	\$760	\$750
Full PG	\$900	\$875	\$860	\$850

**Contact us
for all the
affordable
details today!
916.784.9517**

VISIT "THE CRYPT" AT WWW.RESINCRYPT.COM



THE EGG AND I

\$125.
PLUS \$10 S&H

Sculpted by
Joy & Tom

P.O. BOX 7009-WOB
WEST ORANGE, NJ 07052
973-669-4697
MAKE MONEY ORDERS PAYABLE
TO VINCE BORDOGNA

Sculpted by
Randy Bowen

**Glen
Strange
Tribute
Kit**

\$140.
PLUS \$10 S&H

NEWLY ACQUIRED
FROM MENAGERIE
PRODUCTIONS

**STUCK
ON YOU**

\$160.
PLUS \$10 S&H

Sculpted by
Tony McVey

RESINCRYPT: MOLDING YOUR FUTURE ONE KIT AT A TIME!

The Blue Flame of Justice

WITH FRED DERUVO



Main photo by Dave Bengel © MR 2002

The Tick is probably my favorite crime fighter. Well, maybe not my favorite, but he's up there at any rate. Actually, Batman is my favorite crime fighter, but you'd never guess that I'm sure...

What Norm "Kitman" Piatt started a number of issues ago, I'm finishing. You'll recall that Norm did a wonderful job sculpting and converting an Polar Lights' Action Jackson figure into our Blue Flame, The Tick. He sculpted buildings to go along with it and put Tick into the opening scene of his own show that lasted barely eight episodes before the plug was pulled. Yep, it's a sad turn of events. Well, it was my turn to paint him up and that's just what I've done here. You'll note that this is a very short article because it took no time at all to render Tick or the buildings. In fact, I don't even remember painting the building facades at all, that's how quickly it went by!

Here are the basics: the buildings were essentially drybrushed with Liquidex Red Oxide, then detailed...ta da! For the Tick, I brushed on the Micro Scale mask over his face, then spray painted him with Tamiya's new Blue, right from the can. After he dried, I peeled away the mask.

It actually took me longer to create the photo shown above with all the various parts: city scape, title, cutting out the original photo of the finished model from the background. All in all, it was fun and now that all my work is through, the easier it is to move onto something new!

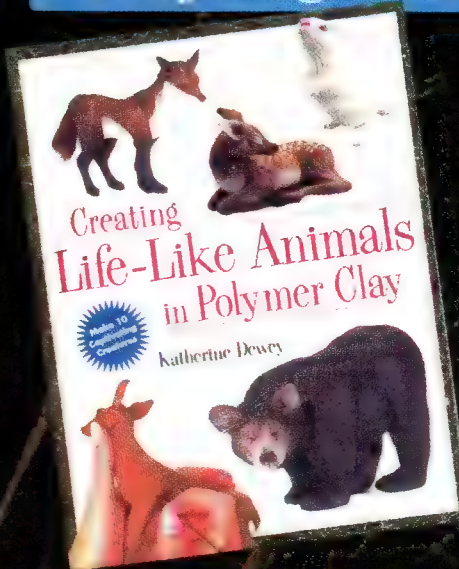


I wore a latex glove on my left hand while initially spraying the Tick, which accounts for the overspray (better to have it on my glove than my hand!). The Tamiya spray paints from the can dry very fast and go on smoothly.



A Cut Above

• Profiling Who's Who in the Sculpting Industry •



with Norm "Kitman" Piatt

Photo by: Chase Fountain
Southern Exposure Photography
San Marcos, TX

The Life-Like Art of Katherine Dewey

Wizard Malkin



H Modeler Resource readers! Fred and I have put together this new column, which will spotlight some of the best talent around in the industry. I'm very excited that Fred has asked me to find new as well as established sculptors for you to learn about and learn from. Best of all, you get to see some really cool sculptures.

We have several fantastic sculptor interviews planned and you will be finding out more about them all as "A Cut Above" continues. We are kicking the column off with the very talented Katherine Dewey of "Elvenwork."

Let's start with a little background on Katherine to get to know her better.

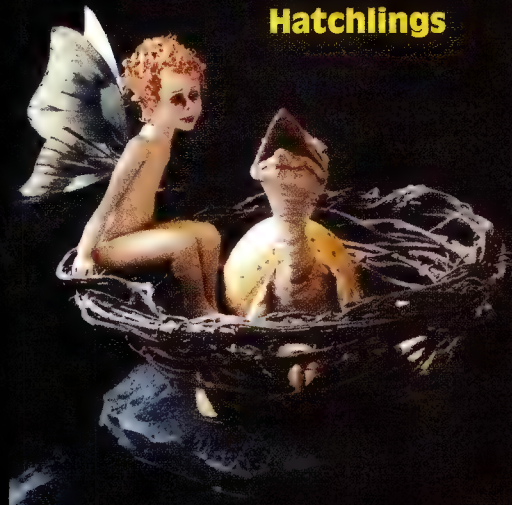
She has been an award-winning, professional artist for 30 years. She is also an aspiring novelist, a popular polymer clay sculpting instructor and author of the book "Creating Life-Like Animals in Polymer Clay," published by North Light Books in March 2000. Katherine produces polymer clay sculptures for direct sale and consignment and her teaching guides are available to aspiring sculptors. She is a regularly featured instructor and guest artist at polymer clay venues nationwide.

What Katherine does in

Defiance



Hatchlings



The Conversation



polymer clay, paper, wire and acrylic paints, is bring us a world of unrestrained daydreams. In a world uniquely of her own creation, mystical and magical characters of sprites, wights, goblins and fairies coexist with mice, turtles, lizards and toads.

MR: Katherine, your sculpting skills only seem surpassed by your imagination; just how do pieces like "Foundling" or "RatKin" come to you?

KD: "Mercy," Blake wrote, "has a human heart and pity a human face." Those are the words that inspired the "Foundling." Those words and the question, "What if..." What if pity had an inhuman face? Would it awaken the merciful heart? The bog sprite - my name for that creature - was the result. Childlike in aspect, her face is a marriage of insect and human forms rendered to exist in the realm of the real.

The "Ratkin," an obvious hybrid, was sculpted to fit the word "ratkin," a typo that I liked. The words precede the work...typos, phrases, whole stories. Some are mine and some belong to others.

MR: You have the ability to breathe life into your characters they look animated, what do you credit this to?

KD: First of all, thank you. I'm not a dynamic sculptor, so your question gave me pause. In that pause I realized that that's just what I do -- I pause. I sculpt the "still moments" in-between. I fill the natural pause between one thought and another, one breath and another with color and detail. When you do that, perhaps there's an expectation of movement.

MR: How long does it take you to do a piece from concept to finish?

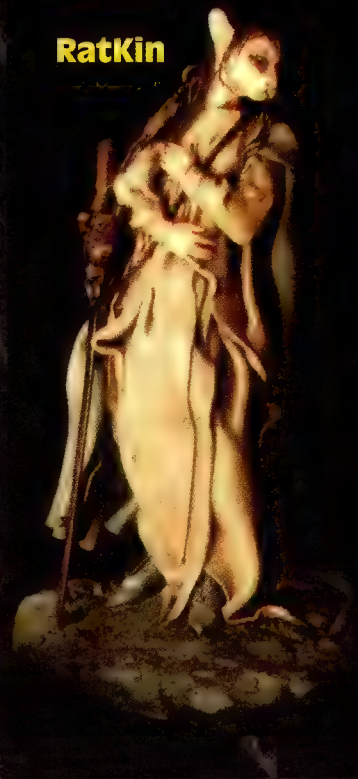
KD: Between 20 and 50 hours, though pieces have taken much longer and much shorter. When there isn't time, I write the story, or the phrase that inspires it, and work on the piece later, sometimes years later. There are some few that have been finished in three or four hours. That's the advantage of working small, of sculpting in color.

MR: Can you tell our readers what brand of polymer clay you use and do you blend your clays?

KD: I like Premo made by Polyform Products, and I like the new Kato Polyclay made by Van Aken. I also like Fimo Soft, if you add a bit of Fimo Classic to it to make it firmer. All have properties I admire. Premo blends beautifully, holds shape and texture well, a quality I call memory, but it's very soft. Leaching (wicking the plasticizer) solves that problem, though it also removes some of the stabilizers.

Premo that's "advanced," a natural process where fillers in the clay have absorbed some of the plasticizer, is ideal. It's firm and the colors are sta-

RatKin



The Warren





Sanctuary



Weaver



Lyme Regis

ble. A sculpture made of Premo can sit unfinished for days, but it can't handle extended baking times without care. Thinner elements of a sculpture can scorch and prebaked elements stressed by heat or gravity, can crack.

Kato Clay has a firmness just right for my heavy-handed technique, but sculptures made of it require careful handling before baking. Unlike Premo, a sculpture made of Kato Clay can't sit unfinished for days without problems. It does, however, handle extended baking without problems. Thin and thick elements cure equally well.

The Fimo clays are similar to Kato Clay in that respect. Fimo Soft is more "blendable" than the Classic Fimo. Mixed together, the two are a very decent clay.

I mix varying brands all the time, still looking for the perfect clay, a firm, easily blended, long-lived, won't scorch in the oven, and has a bit of flexibility after baking clay.

MR: What types of armatures do you use? And preferred baking temperatures?

KD: I use aluminum foil as a foundation in almost all of my sculptures. There are egg-shaped cores in the heads, hourglass-shaped cores in the torsos of the larger figures (above the 1:10 scale) and dragon-shaped cores in the dragons. I apply a bit of math to the method: sheets of foil are measured, folded and compressed in a specific way so that I can make the core I need, the size I need every time. Whatever the size, brass rods support the legs and these insert deep into the torso core, sometimes held in place with a bit of J. B. Weld. Softer wire supports each finger and thumb. Twisted together or threaded through metal tubing, they support the arms.

These are "one-of-a-kind pieces," they need to bake as the manufacturer directs. That's why I use foil cores, not so much to save clay as to reduce the baking time and, sometimes, shift the center of gravity so that the work is stable. I also build my work component by component, often baking these components prior to assembly to protect the shape, texture, or color. Elements of a sculpture may bake as many as 12 times before the piece is finished.

In the oven the clay is subject to the effects of heat and gravity. Even prebaked clay will soften, so I prop everything and usually bake pieces in a position that distributes the weight. For example, standing figures lay on a cushion of fiberfill. I try to keep one eye on the thermostat and the other on the timer and move nothing until it's cool to the touch.

MR: We get a lot of new and aspiring sculptors reading the magazine. What is the best advice you can give them starting out?

KD: Get to know the clay and its properties. Literally push it around until you develop an almost intuitive understanding of your particular sense of touch and how the clay responds.

Don't regret mistakes. The hard lessons teach more readily and permanently than getting it right.

Ask the right questions of yourself and others. There are so many astonishingly talented sculptors who will answer, who



Old Devil



Watcher



**Rana
Regis**



Foundling

have answered. The websites listed in the Sculptors Directory are packed with inspiration and information. These sites link to others.

MR: Katherine, your site is full of great information on sculpting; it's really an asset to any sculptor. Can you tell our readers what is the most important thing you want people to walk away with after visiting your site?

KD: Again, thank you. "The most important thing" probably, that anyone can sculpt, that the process of sculpting, more important than the product, is an immediate and lasting delight. From making your own tools to finishing a sculpture, the delight is there. And don't just walk away, link away to see the work of others.

MR: You have published many Workbooks and Guides for sculptors like "Crafting Foil Cores" and "Winged Creatures," can you tell us about them and how we can purchase the books?

KD: Born out of necessity, they're tools for the teacher, a way of answering questions after the class is over. They're available on the website. Simply click on the "Guides" button after you've reached the website that's listed at the end of this article.

MR: Katherine, I must tell you after looking over the list of awards you received on your site what an amazing accomplishment. (And folks I'm talking a page full!) What do you consider the highlight in your career so far?

KD: The highlight is now. I'm writing a book that I hope will prove a fundamental belief -- everyone is and can be an artist, more specifically a figurative sculptor. We each have the ability to see the shape of life, to create that shape in clay.

MR: What can we expect to see from Katherine Dewey and Elvenwork in the future?

KD: You can expect the same unusual fare, and by that I mean the usual fairies and elves, possibly a wight or two. You can expect to see larger figures, and more complex sculptural scenarios, and a few new work-

books.

One about mask construction, my first love and the beginning of Elvenwork. I was making a rabbit suit and mask for Nestles Quik and having trouble drafting the pattern. Modeling the Quik Bunny in polymer clay solved the problem. I think it's fitting that we end this interview where Elvenwork began...with a rabbit suit and chicken suit and what was then a new product called Super Sculptey.

MR: Katherine, I'd like to thank you on behalf of our readers for taking time out of your busy schedule to do this interview with us. It's a real pleasure to see so many of your works in the pages of Modeler's Resource. Please continue to bring your magical creatures to life.

KD: This has been a pleasure for me. "Modeler's Resource" is exactly that, a true resource for modelers, a magazine you read and reread. Thank you for making me part of the resource.

Those magical creatures bring me to life; that's what really happens. A word begets a shape, a phrase begets a form, and magic happens. Ask yourself, "What if?" The magic will come.

MR: What a great way to start off this series. What a great lady and sculptor! Be sure to stop by Katherine's website - a fantastic learning tool for any sculptor or modeler. While you're on the web, take a look around the "Sculptor's Directory," as many of the talented sculptors in the directory will be interviewed in this column. Until next time, this is Norm "Kitman" signing off.

Contact info for Katherine:

www.elvenwork.com • kadewey@elvenwork.com

Sculptor's Directory:

http://www.he.bravepages.com/sculptors/sculptors_directory1.htm





• Chris White...Continued from page 17 •

I don't know whether or not you can see it on the box, but it is visible on the print. Believe it or not there's a 'Moe, Larry, Cheese! Moe, Larry Cheese!' hieroglyphic. Another one, which I think is one of the more clever ideas, is a series of three Ankhs in the style of the Stooges. We actually came up with a list and there are about twenty-one jokes in there. Most are Stoooge related, but they're some other silly things thrown in there. I'll tell you I was thinking of Bill Elder, of Mad Magazine and Little Annie Fanny fame, while I was doing this. If you look at the Moe cover, on the sarcophagus behind him, one hand is holding a fly swatter and the other has an all day sucker. There really was some classic Mad Magazine type of thought that went into it. It makes the point about commercial illustration, always give them more than they asked for. You want to delight the client. When they get the piece you want them to say, 'My god can you believe what we got?'"

Not only did Polar Lights get more than they asked for with the Stooges painting, the kit builders did as well. Both the Stooges painting and the Phantom painting Chris created were offered as signed prints for fans to purchase, as well as the Wolf Man cover and the new Mummy. When it comes to picking out a favorite piece of box art, so far Chris has difficulty making a definite choice, but there are things about some of them that stand out in his mind. "The Stooges was a real hoot, it was intimidating, but that little bit of fear was good. It was a huge board, one of these things I had to clamp onto my drafting table. I had to get the likenesses, there's no fudging and everyone knows what the Stooges look like. On the approval process, The Stooges' painting went right through; the only thing I had to change was the color of the eyes. I painted them all with brown eyes and they should have been blue.

"The cover for the C57-D was a pretty cool assignment. Polar Lights did a lot of alterations to it. I was first told it was going to be a square box, so there was a lot more sky on top and more foreground on the bottom, but after tooling they realized it would have to be a rectangular format so they went in and darkened part of the sky so the type would stand out more. Still, the cover turned out pretty neat. I've received a number of compliments on it, including some from artists whose work I've admired for decades. It was great to be able to paint a grand, romantic Science Fiction painting.

"Using the old movie posters for inspiration, Godzilla was fun to work on. Just doing that destruction and mayhem down at the bottom was a blast.

"I think the least successful was The Mummy. That was probably because I didn't get the likeness of the face. My preliminary drawing captured the anguish better. Though not an excuse, it was a short deadline.

"I'm looking at the Phantom now and thinking that was fun. I enjoyed doing the organ, believe it or not. On that cover I really,

Left: Guardian of the Chesapeake - this painting was done as a fund raiser for the Combined Federal Campaign of Central Maryland. Below: 3-D virtual model of the Interim Army Vehicle, or IAV. The model was required by a test director at the Aberdeen Test Center to illustrate shot-line firing animations. It was built using LightWave 3D modeling software. (Image courtesy U.S. Army)

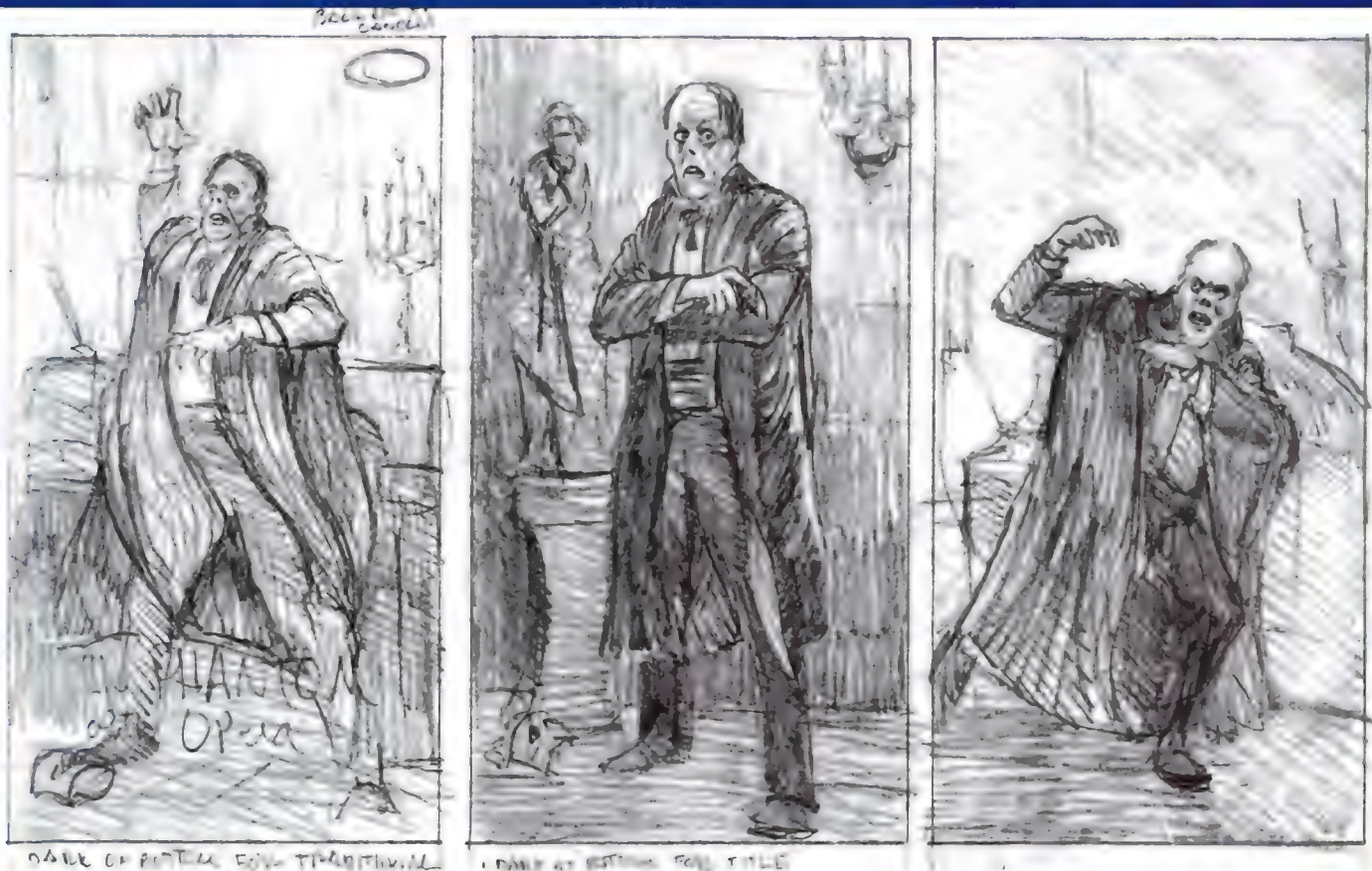


really wanted Polar Lights to put the logo down at the bottom, over the legs like the classic Aurora covers. In fact, I tried to force their hand by painting it very dark down there and giving him the raised hand. But they wanted to go with the Universal recommended logotype and that went at the top. I did get to put his hand over it, though.

"As a model builder, this job is a dream come true. When I was a kid I literally stared at the fantastic art on the covers and imagined what it would be like to do them, and the idea of working for the same company that's carrying on the Aurora tradition...I'm in heaven."

As an artist and a model builder, Chris can use some of the techniques from one artistic endeavor in the other. "Some techniques translate as far as using washes and drybrushing. I've also had some happy accidents. I was doing some old buildings for a train set and watered down the paint to see how it would react. When it dried, it looked like nice, old weathered paint that had started cracking peeling - it worked out really well. At this point I've got a bunch of unfinished models, they're started but... The last kit I finished was a Revell Jeff Gordon #24 NASCAR racer for my wife. Before that I finished the Michael Myers Halloween kit from Polar Lights."

Chris' kit builder side also appreciates the finished product when it's really well done. "One of the things I've learned about these kits is that when you see a built-up done by someone who really knows what they're doing; it can change your whole attitude about the kit. I did the drawings that the Phantom was based on. They had a previously sculpted piece, but the Phantom was facing the organ and there were other things about it, so they were looking for something a little different. Dave Metzner asked me to do some sketches and I did some rough layouts. I wish I had done a bit more on those. I sent him the roughs and he said 'That's OK, just leave it at that'. So there are things about that kit that I wish I had done to make it better. But then I saw it at Wonderfest built-up and painted properly, and thought 'Wow, that's dramatic!' It's just somebody taking it beyond whatever limitations there are in the kit itself and saying 'This is what you can do with it.' I'd never liked the old Addar Planet of the Apes kits, but Bruce Byerly did the advertising built-ups on those and I thought, damn, these are great looking. It just shows that somebody who is a real artist can do a great job with them."



Above: The variations of the Phantom of the Opera drawings, prior to becoming the box art (shown below) for the Polar Lights injection-molded kit.

When he's not painting, Chris has another interesting occupation. His "real" job is no less artistic, but it is rather surprising. "I work for the U.S. Army at the Aberdeen Test Center, located at Aberdeen Proving Ground in Maryland. We have been called the 'Disneyland of destruction.' Part of the Developmental Test Command, the Proving Ground controls seventy-five thousand acres of land and water on the Chesapeake Bay, and what we do is test things. If it's material in the military system, it was probably tested here. We do some long-range tube artillery testing as well as small arms testing. We've got a structure called the Firebox, which maintains a vacuum inside. When there is a detonation inside it, the Firebox prevents harmful gasses from escaping into the environment. We do wheeled and tracked vehicle testing on three different courses. At Aberdeen Test Center we blow stuff up, we drive it until it breaks, and we shoot it till it stops. It's really a great place to work. While my title is Director of 3-D animation and visualization, my primary job is to do computer 3D animation and concepts. The lion's share of my work is test related, but occasionally I do get to do some marketing and broadcast style animation. I've been with the government for over 23 years and I'm in a spot where I'm contributing towards a retirement and yet I'm still able to do these other projects that are so satisfying in their own right. I feel very blessed and am in the best of both worlds."

Whether he's painting monsters or wildlife or helping to blow things up for the Government, Chris White is in a great position as an artist. His work for Polar Lights stands shoulder to shoulder with the earlier art produced for the original Aurora line. "I feel so incredibly fortunate; I'm thrilled to be a part of this line. It's the old Aurora tradition and it reminds me of what my Dad and I used to do when we built monster models together. To be a part of this has just been real exciting. But the fact is...you make your own luck. If I hadn't made that call I'd probably be sitting here looking at somebody else's work and being as envious as all heck."

Fortunately for Polar Lights and for all of us, that is not the case. The contributions Chris White makes to the kits Polar Lights produces add that extra, intangible feeling that transforms a box full of plastic bits and pieces into a prized possession and gives us as model builders that added bit of inspiration to test our own artistic limits.



CREATURE-THON

Conversion Variants of the Creature from the Black Lagoon

One of the most imaginative movie monsters of the 1950s was a half-man, half-fish aquatic terror called The Creature From The Black Lagoon. I grew up on Saturday Matinees during the '50s and '60s and the Gill Man, or "Creetch" as he was nicknamed by fans, became one of my favorite black and white cinema monsters. When Aurora released their plastic model kit of Universal Studios' creation, I devoured every kit my weekly allowance could afford.

Since the 1960s many versions of the Creature have appeared on hobby shop shelves. Quite frankly, Aurora's early plastic denizen was probably the least accurate interpretation, but I remained a fan of this relic. Collectors have hoarded the original issue model kits, pushing their resale value sky-high. To my delight, Polar Lights re-released Aurora's monster in 1999 at a

very reasonable price!

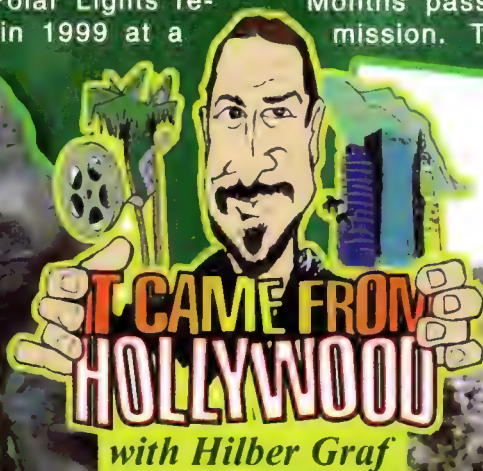
Grab your snorkel and flippers as I show how to dress up a veteran Gill Man to compete with newer guys in the pond!

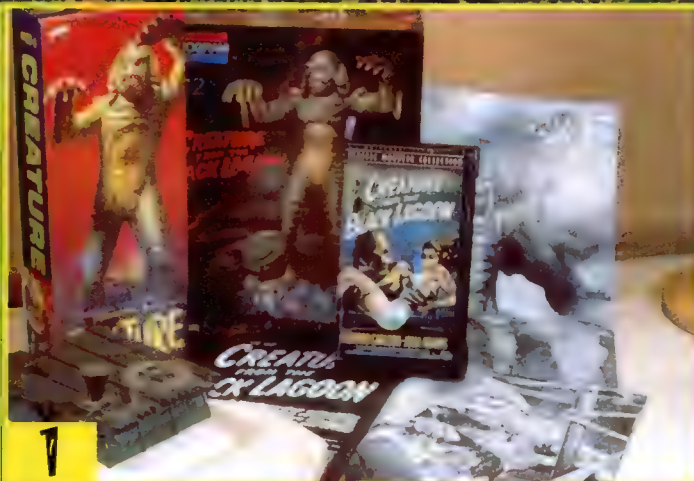
A Fishy Tale

There's a story that credits a dinner party at Orson Welles' home as film producer William Alland's inspiration for the Creature. Among the guests was a South American movie director who related a strange story during after-dinner conversation. This director told of a South American legend of a race of beings, living deep in the Amazon jungles, which were half-human and half-fish, breathing by gills and possessed webbed hands and feet.

A friend of the director had organized a small expedition to search up the Amazon.

Months passed without word from the mission. Then natives brought back a





camera belonging to the explorer and still loaded with film. When developed, the film revealed images of a seven-foot tall Gill Man. This director swore he had seen these photographs himself and would send a print, which Alland, of course, never did receive.

Whether or not this tale is true, Alland completed a three-page memo titled *The Sea Monster* on October 2, 1952 and presented it to the Universal front office. "Atomic Age" sci-fi films were then the rage and the studio was anxious to replace their out-of-style gothic monsters of the 1930s and '40s. Universal commissioned a script from writer Maurice Zimm titled *Black Lagoon* and Jack Arnold became director of both 2-dimensional and 3-dimensional versions of the project.

That's enough trivia for the time being. Let's jump in and get our feet wet!

My Ideas Were All Wet

I built numerous Aurora Creatures in years past, mostly in a typical standing around with arms raised threatening pose. Since then, I learned many techniques for simulating water in miniature and decided to place Creech in his natural element. I gathered my raw materials together and brainstormed some ideas. Aurora's Creature kit had been reissued a couple times earlier and I dusted off an old Monogram version to use as well as Polar Light's offering (Photo 1).

Two variations on the Creature theme were chosen and built simultaneously. The first was an idea of my own depicting a lovely sunbather on a floating platform, unaware of what is surfacing behind her. The other was inspired by movie stills of the Gill Man carrying the film's heroine into his cave. Both dioramas were designed as a small "footprint," meaning they were to be no more than 12-inches square and under a foot tall. Additionally, I wanted to depict some water in each display.

• Continued Next Page •



6



A Swim in the Pond

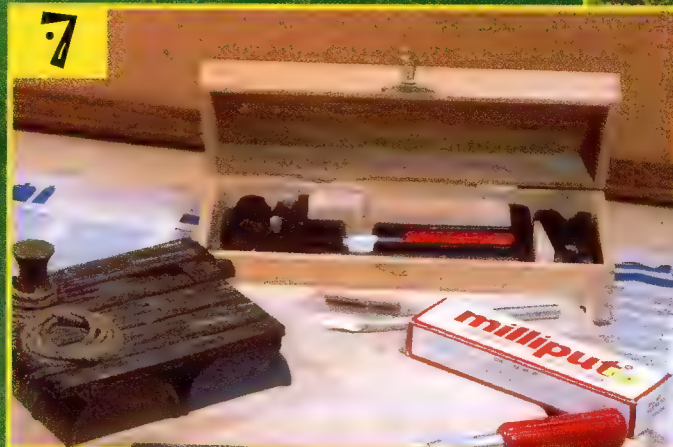
For some projects I've discovered it was better to fabricate the diorama environment before constructing figures or vehicles. This usually occurred when there was some feature of terrain that greatly influenced how the figure would be posed, like climbing a mountainside or maneuvering over rough ground. It seemed easier to make the figure conform to the completed base rather than the other way around.

For example: the Creature's lair was a rocky cavern with a little waterfall pouring over stones as the Gill Man entered with his captive through an opening in the wall. Knowing how the "cave

set" was shaped before attempting to build the figures aided me in determining their poses and how they related to their surroundings. On the other hand, the floating lake platform was a simple flat surface diorama.

I selected a pair of 9"x12" wood plaques purchased at a craft supply store. Scrounging through my pile of scrap micro lumber, I found some 1/8" and 1/4" thick plywood plus a few lengths of basswood strip. My lake diorama base had basswood strips glued to the topside edges for containing artificial water (Photo 2). The cave base proved to be much more of a construction project. Micro plywood was cut out on a scroll saw to the shape of the rock walls. This was attached to the base by wood glue

7



and reinforced by strips of basswood (Photo 3). Elmer's Wood Putty filled any seams or gaps and was sanded smooth.

Florists' foam, or "green foam" as it is frequently referred to, is used to fix artificial flowers into pots and baskets. It is lightweight, soft and very easy to shape with a hobby knife and sandpaper. Chunks of foam were attached to the wood walls with a hot glue gun. Woodland Scenics' Foam Putty was then used to coat the foam rocks and add a stone texture (Photo 4). This is a great product I've used numerous times in the past. Foam Putty is a spackle-like material, which adheres well to Styrofoam and florists' foam and has similar characteristics, making it easy to sand and carve once dry. It's sold in one-pound tubs for around \$8 and can be bought at

well-stocked railroad hobby shops. To use this material, first stir until it has the consistency of cake frosting. Use your fingers or a putty knife to apply directly to the foam shapes. When dry (usually 4-5 hours, but better overnight), you can smooth the surface or carve in details (Photo 5).

Over the past couple years I've switched over from buying expensive 3/4 ounce bottles of acrylic paint sold in hobby shops to acrylic paints stocked by craft stores like Michael's. Delta Ceramcoat became my favorite brand. These fine grain paints come in 2-ounce bottles costing under \$1.50 (often priced on sale for only a dollar) and in a broad range of colors and shades. For example, there are over a dozen different shades in red alone. Delta Ceramcoat paints can be intermixed to create custom colors, are non-toxic and easily thinned with water. The Creature's lair was shaded by brushing powdered paint pigment (concrete colors found at home improvement centers) into recesses around rocks, then set by spraying on Testor's Dullcoat, then drybrushed in various shades of grays, greens and browns (Photo 6). Bits of florist's silk plants and plastic aquarium plants

8



9



dressed up the cave's entrance, suggesting outside jungle growth.

The other diorama was a simpler task. A trip to Kay-Bee Toys rewarded me with a discounted Tomb Raider figure set, which included a great floating dock (Photo 7). Some unrealistic molded-on details, such as the mooring rope, needed to be cut off and the resulting holes filled with epoxy putty. Once painted, I added various details. The new mooring rope came from model ship anchor rope. A magazine photo was scanned into my computer graphics program and sized to scale, representing a colorful beach towel. This was printed, glued to thin sheet foil, cut out and attached to the dock planking. Other personal items were scrounged from my spare parts box (Photo 8). Water effects on the dioramas had to wait until I created my miniature actors.

Actors to Your Marks, Please

Universal's Creature went through a number of design changes before the familiar image was finalized. One original design resembled the Academy's "Oscar" award statue while another was described as a hairy sausage by stunt man Ricou Browning, one of two people who portrayed the Gill Man in the first Creature film. Six-foot, five-inch tall Ben Chapman wore the rubber suit for all scenes shot above water, known as the number one unit. Browning, who was 5'8" tall, did all the underwater swimming on second unit filming at Wakulla Springs in Florida, plus a few pick-up shots in a water tank on the Universal Studio's backlot.

Universal Studio's legendary designer Milicent Patrick did many sketches of the Gill Man while makeup man Jack Kevan did most of the actual building of the suit, though Bud Westmore received screen credit for creation of this monster. That resulted in a bitter feud between them. It's interesting to compare photos of the different Creature costumes worn by Browning and Chapman. The obvi-



ous difference was a two-scale breastplate on Browning's suit, while Chapman's was three scales wide.

Five years ago I had an enlightening conversation with Ben Chapman at a horror convention. He referred to the monster's headpiece as a thick helmet covered with heavy rubber. The mask fitted exactly to his face, so when he opened his mouth, the mask mouth opened. Looking inside you could see Ben's actual mouth and tongue. In many publicity photographs it appeared to be fangs, but that's not true. What you were seeing was the sides of his mouth.

Aurora's old Creature kit had very intricate surface detail, right down to the costume's suckers on the palms of the claws. The head, however, always appeared to me as if someone bashed in the face with a shovel. Additionally, there was a row of blunt fangs lining his open mouth. Many modelers complained the head halves mismatched, leaving a raised ridge on top of the skull. Although it was an overdone feature on Aurora's kit, that ridge was actually apparent on the costume headpiece.

Using Ben's description as a guide, I resculpted a Creature head in 1999. The kit parts



Bring THINGS to life with Woodland Scenics!

Whether you are into Sci-Fi, fantasy, or military games, our terrain and landscaping products will give your layout a whole new dimension.

Visit your local hobby shop.

WOODLAND SCENICS®

P.O. Box 98, Linn Creek, MO 65052 • www.woodlandscenics.com • 573-346-5555

• Continued Next Page •



formed the basis and I applied A+B epoxy putty over them, carefully shaping out new facial features, particularly the inside mouth (Photo 9). Because I wanted to do more than one Creature buildup, I took an RTV silicon mold off my original, and then cast new heads in urethane resin. Since then I've given away dozens of Gill Man heads to interested modelers and Black Lagoon fans.

Altering the monster's pose was a relatively simple task. The walking Gill Man had his arms lowered with his palms turned upward so he could carry away his victim. One of my new heads was attached, slightly turned to the side

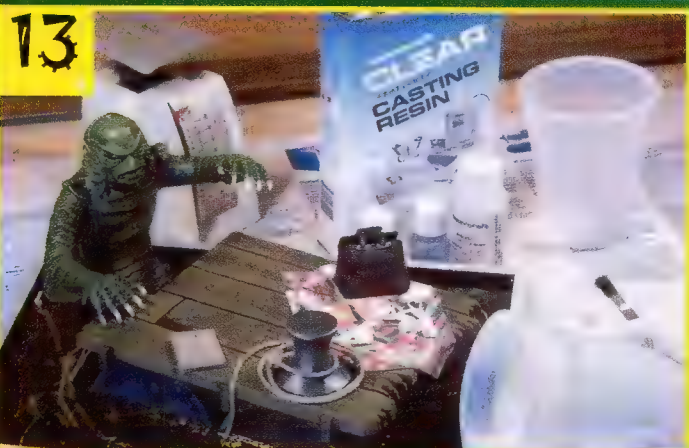
for visual interest. I tested the pose by placing Creech in the cave set. His right leg was to be extended as he stepped down off the rocks. The other required a wedge cut out from behind his knee, allowing the left leg to be bent back, supporting his body weight on the rocky ledge (Photo 10). His webbed feet were repositioned so they would look natural. All resulting gaps were filled with Magic Sculpt and surface details rendered back in utilizing dental tools. The wading Creature was treated in a similar fashion.



My damsels in distress were created using the Dr. Frankenstein method of figure construction. I had a boxful of leftover female body parts - mostly resin castings. Locating enough pieces in the scale I was using, I swapped limbs, heads and torsos back and forth until I more or less had two complete ladies. Positioning this scramble of parts was a trial-and-error affair. I would lightly test glue the parts together, frequently breaking them apart and regluing until their poses conformed to my ideas. Sometimes I had to hack off bits of arms or legs to shape the figure correctly. To be successful at figure conversion, I firmly believe a modeler has to become a bit of an axe murderer. Magic Sculpt performed cosmetic surgery, disguising my grisly crime (Photo 11). Clothing was fabricated by rolling out Magic Sculpt in a thin sheet on Vaseline-coated wax paper, allowing the material to set about two hours, then I sliced out sections and fitted them to the girls' bodies.

A colorized black and white publicity photograph released by Universal's promotion department inspired Aurora's kit box art for the Creature. This photo was noteworthy for depicting the monster with red lips and red spots on his claws. I asked Ben if this was true of the actual costume. "Only on Saturday night when he was out cruising for Gill Girls," Ben replied with a wink of his eye. He told me the suit was overall green with subtle shading and highlights painted on. A hint of copper-gold added a glint to the gills.

My Gill Men were sprayed completely in flat black primer. Numerous shades of acrylic greens were drybrushed over each other until the highlights obtained a "spark," leaving traces of black as



shadow in the recesses. Facial details were then picked out in paint using a fine tip brush. A touch of copper was drybrushed over the gill areas, as Ben described. Clear gloss added wet areas on the body, particularly the lower limbs and feet. My damsels received their colors via artists' oils for flesh tones and clothing in acrylics (Photo 12).

Water Effects and Final Details

Now that the figures were completed, I could attach them to the dioramas and add artificial water. There are several techniques for depicting water in miniature and I suggest reading Dave Frary's excellent book, *How to Build Realistic Model Railroad Scenery*, published by Kalmbach Books, 1982. Dave's descriptions are very informative.

For the lake diorama, I poured polyester casting resin for water. There are numerous brands on the market and you can find one and two quart containers of polyester at craft supply stores for usually under \$20. Every brand has its own characteristics and limitations, so follow the manufacturer's instructions carefully as to specific mixing directions. Be careful when adding the catalyst, or hardener, to resin. Too much will make resin generate too much heat, causing it to shrink and even crack. Add too little hardener and you'll be waiting a long, long time for the resin to cure.

Since these dioramas depicted the Black Lagoon, I first painted the bases' water areas a black-green. This was correct because in the Amazon River basin there are "black waters," which are perfectly clear but colored dark brown or dark green by their content of organic compounds. To simulate depth on the lake diorama, I added a dark green dye, meant for tinting polyester resin, while mixing the first layer of resin. These dyes are available wherever the resins are sold. It's best to keep each pour to no deeper than 1/8". The resin will set and cure quicker and heat buildup will be less.

15



As the first resin layer began to set, I added bits of plastic aquarium plant leaves to the surface. A couple broken twigs from my backyard were combined with a florist's silk plant to resemble fallen tree branches and floated on the resin water (Photo 13). Once the resin had set - about 45 minutes to an hour - I mixed and poured another layer (the succeeding layer being colored lighter green than the first). A few more miniature leaves were added to give the water depth. Finally, a thin clear layer of resin was poured.

For the Creature's cave lair, Woodland Scenics' Realistic Water and Water Effects were used. These are recent products intended for model railroad layouts and I've been experimenting with them on several projects. Realistic Water resembles clear silicon-caulking material, but is easier to manipulate with a cheap paintbrush. Water Effects is a heavy-bodied product, looking like white glue, meant for creating pond



16

ripples, waterfalls and rapids. It dries clear after a couple of days or so. Manufacturer instructions stress not pouring Realistic Water in layers thicker than 1/8" at a time, allowing each layer at least 24 hours to set and cure. I started with the rocky pool below the Creature's feet, pouring one layer every day for three days. It was a bit frustrating to wait so long between sessions. Once the pond was completed, I moved on to the tiny waterfall streaming down the cave wall. A round toothpick was used to shape Water Effects into running water (Photo 14). Time-consuming and tedious, but the results were pleasing (Photo 15). Attention to details can make the diorama more eye-catching. I added an epoxy putty swimsuit at the feet of my skinny-dipper (Photo 16).

I discovered a Creature From the Black Lagoon nameplate at Monsters In Motion that added a nice finishing touch to both dioramas. High-tech, high-priced model kits come and go, but with a little imagination and effort you can achieve satisfying results with affordable older releases.



THE EGG AND I...

Resin Crypt
P.O.Box 7009-WOB
West Orange, NJ 07052
resincrypt@worldnet.att.net
www.resincrypt.com



THE BANE OF HEROES!

Ah, the touch and feel of resin. It's the fabric of our (modeling) lives, isn't it? Take a deep breath...SNIFF? Ahhhh....!

Well, anyway, here's one for the resin addicts who thoroughly enjoy the odor of fresh resin!

As hokey as TV's Batman™ series was from the 60s, it was a situation which reinvented some of the best villains known to Gotham City. Egghead, portrayed by the late Vincent Price, was one such villain. With the craftiness that only Price could bring to the character, Egghead was a fan favorite.

This bust, sculpted by Joy & Tom Studios and released through Resin Crypt is egg-stremely detailed! To look at even the unpainted version is to stare into the eyes of actor Vincent Price. This is truly a character study, beautifully done and rendered with egg-celence. The casting could have been better though, because there were too many pinholes to fill and a fairly large parting line to eradicate along the back of the large egg and bust itself.

I used **Tamiya White Primer** from the can to coat everything with a nice layer of primer. Very nice primer and dries quickly. Once the primer dried, I began applying the flesh tone. I chose the new **Testors Fantasy Figure** paints and this time, instead of brushing the paint on, I opted to use my Iwata airbrush to ensure a smooth finish. I chose **Light Flesh** to start.

The one hand was also painted with the same paint and then a darker skin tone, was applied in the crevices to create the shadows.

To erase the seams, used a handheld marvel from ZONA (www.zonatool.com). It has the ability to go in a variety of places because of its shape and size. It works very well because of how comfortably it fits in your hand. This avoids hand fatigue. The other tool not shown is for those who prefer to let the sander itself do all the work. The Mouse from the folks at Craftsman® is perfect for this job. It's relatively quiet and because of the shape, can go just about anywhere.

Once the seams were gone and the flesh tones rendered, I hand brushed the white for Egghead's

tux (using Liquitex Titanium White acrylic) and then brush painted the trim, the detail in the eyes and mustache and the nameplate. For the eyes, I used **The Detailer Red** (see Joker article third page of this article for the details), but kept it lighter.

Funny thing about this kit is that I like everything (even the way the hand is sculpted, holding onto the tiny egg) except the nameplate. I'm not sure what it is, but I just don't like it, so I chose not to use it.

The outside of the broken eggshell was painted white, but I chose to add some speckling by using a toothbrush and spattering very light and sparse groupings of paint here and there. Egghead is done! What a beauty. For more information on this kit or Resin Crypt's full line, see their ad this issue.



THE SCARECROW...

N & T Productions
19 Marina Drive, South Shields
Tyne & Wear NE33 2NH ENGLAND
www.nt-productions.com
enquiries@nt-productions.com

Our second villainous marvel is a guy who has provided his fair share of trouble to the Guardian of Gotham City. Scarecrow, from **N & T Productions**, is likewise created in cold cast porcelain as a bust. One thing that Scarecrow has going for him is his outré cool costume. It's just too cool! Most of his face is covered, and he gets to wear this hat that works to keep the sun off his pale head. I like the way the eyes can be painted to really draw attention. I painted mine just slightly larger so that he looks as if he's slightly maniacal underneath that mask of his.

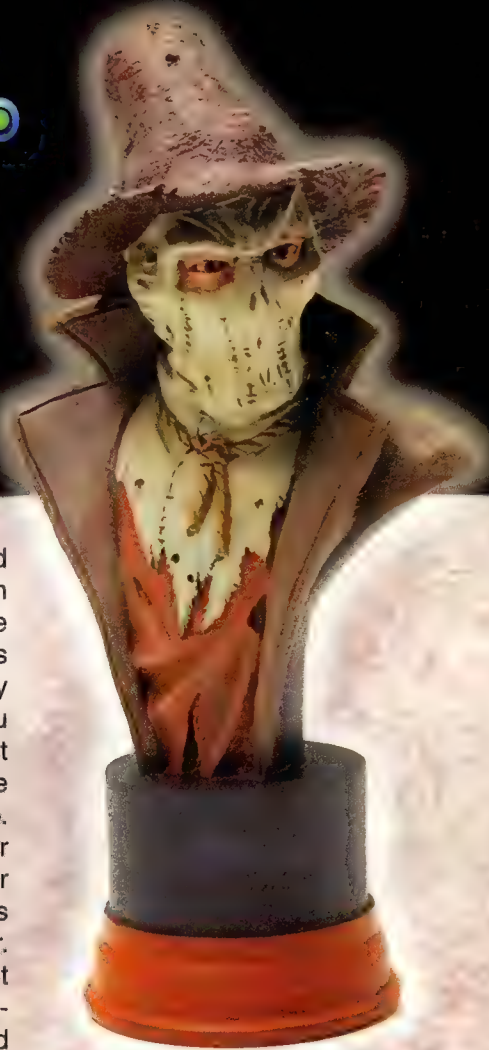
This bust comes as one piece with a ton of detail. The hat has nicks and fabric lines nicely sculpted in, as does the mask. It's really a painter's piece, so that's exactly what I did. The new **Testors Fantasy Figure Acryl** paints came in handy with this piece too, so I started with the hat and then moved on down to the face/head basing my color choices on the box art that came with the bust.

Before I did any painting though, I applied the antiquing stain that Bill Craft has talked so much about. I actually still have small jars of the real Bon Artiste stains, which are not available anymore! One of these days, I will be forced to make my own, as Bill has done. (For more information on how to do this, check out the article by Bill on our website:

www.modelersresource.com.)

Once the stain was applied and wiped off, I began lightly brushing on the color. I didn't want to obliterate the stain underneath because it acted as natural shadows, having found its way into the cracks and crevices. Do you want me to bore you with the exact Testors Fantasy Figure colors I chose for this figure? I didn't think so. Suffice it to say that I chose a number of light browns and dark browns for the shirt and coat. Drybrushing was done with lighter shades of each color.

The skin isn't much to paint because there's very little of it showing. It's all around the eyes, so I used a brush to paint these small areas of skin, including the lines of the lids near the eyes. The eyes were painted and I made the irises and pupils slightly larger because I wanted Scarecrow to have a slightly crazed look about him. I mean, a guy who would wear a mask like this must be a little bit crazed.



This particular bust is really well done. I can't say that enough. As I mentioned, it's well sculpted and the detail is there. From the slant of his head to the detail in the mask and hat, you'll enjoy painting this kit.

This one from N & T Productions is well worth having, especially if you're a Batman™ aficionado like me!

To N & T Productions, I say keep 'em coming! Don't fail us now!



Left: The bits and pieces for the three Bat-related busts shown in this installment of Resource Review.

THE JOKER...

Gore Group (Non-Production)
www.goregoregore.com



Making transparent paint with Future.



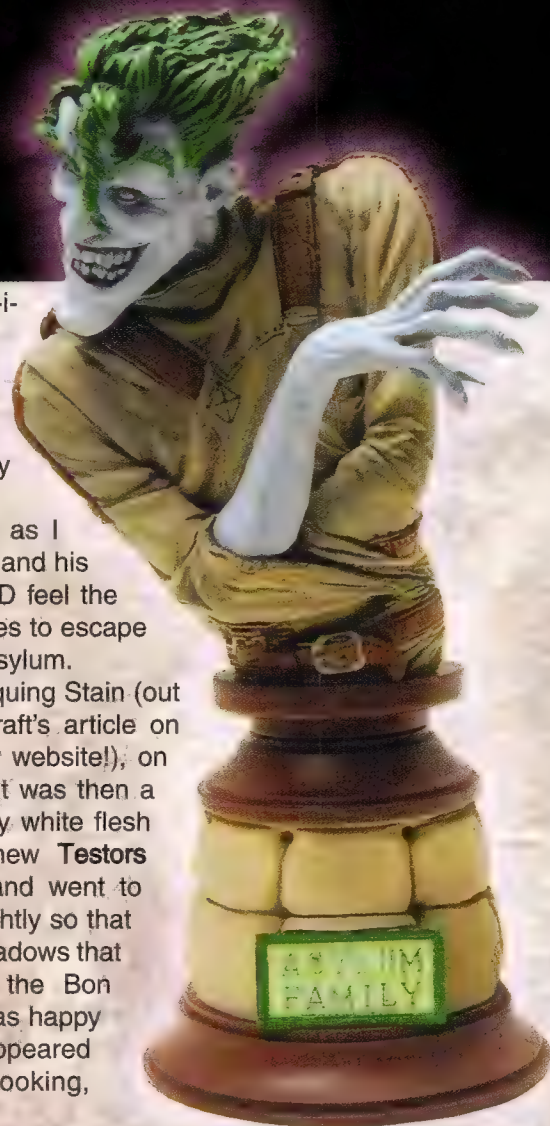
Painting the leather areas with the newly created transparent paint.

Ah, he's a maniac, MAN-iac on the floor! This guy is well-known and even though this is not a kit that's available, the techniques used here can be applied to any one of your Joker™ kits.

I loved this pose as soon as I first saw it, from Martin Canale and his Gore Group. You can see AND feel the struggle as our manic friend tries to escape his bonds at the local Arkam Asylum.

I used the Bon Artiste Antiquing Stain (out of production, but view Bill Craft's article on how to make your own on our website!), on him as I did with Scarecrow. It was then a matter of airbrushing that pasty white flesh tone. I chose one of the new Testors Fantasy Figure Acryl paints and went to work. I was careful to spray lightly so that I wouldn't obliterate the dark shadows that had been created by using the Bon Artiste Antiquing Stain and I was happy with the result. His pallor appeared somewhat pale and dead looking, rather than simply pasty white.

A word about these new paints



SIDEBAR: A New Technique for Rendering Eyes

Figure A



I wanted to try something completely new and different with respect to the eyes, so I did some experimentation. I had painted the eyeballs the same offwhite that I had used for Joker's skin. I then decided to try The Detailer to create a bloodshot look to the eyes. Since The Detailer was a wash that was truly water soluble, I thought it would work well. I outlined the eyelid with a thin red line of The Detailer. Then I cleaned off the brush by rinsing it in water. With water still on the brush, I began blending the Red Detailer down into the full orb of each eye. I noticed right away that I could make it thinner or thicker as I went (see Figure A), and if I had applied it too thick, then a quick rinse of the brush and plain old

water would pull some excess away and restore a lighter, less bloodshot appearance to the eyes. I tried this method with "The Egg and I" shown in this article, for a less severe and more natural bloodshot look to the eyes. Apply clear gloss coat when you are satisfied with your eyes. I'm very happy with the results and I'll continue to experiment to fine tune this procedure, but you may wish to try it out as well on your kits.





Try The Detailer to render those eyes or as a wash for any number of modeling applications!

Long Enterprises

10123 92nd Trail • Live Oak FL 32060

Fax: 386.208.0681 • E-mail: longenter@alltel.net

from Testors. They are very similar to what Testors has produced before; however, these particular Fantasy Figure paints have been thickened up to make them easier and better for airbrushing. Easily made thinner with the addition of your favorite thinning agent (water, etc.), these paints are perfect for the airbrush as well. There are 64 colors in the line and the colors pretty much cover the gamut. This paint line might not be the only line you use, but you'll enjoy using them. I can assure you of that. They go on very smoothly with the brush and shoot easily out of the airbrush. Check with your local hobby shop dealer and if they don't carry them, ask them to do so.

For the straight jacket, I was having a difficult time deciding on color and ultimately I chose Tamiya Buff airbrushed on and went from there. I also airbrushed the same color over the cushioned area of the base. I then chose to use Pactra Flat Brown mixed with Future Floor Wax (50/50) to create a transparent color for the belts and thicker areas of the straight jacket. I felt this provided a look of leather for those areas and since the paint was transparent, it allowed the color from underneath to show through.

Green hair was the color of the day, as we all know, so I chose Testors Fantasy Figure Green, then after it dried, I went in with some drybrushing, using two lighter shades of green from the same Fantasy line of paints. I was careful to not slop on the base coat of green on the hair, because I wanted the dark "roots" to show through from the stain that had been applied earlier. The two lighter greens further enhanced the shadowy look to the hair.

Joker is not my favorite villain from the Batman mythos, but that's fine. How could anyone NOT like this bust with its manic pose?

The Eyes: A New Way!

The eyes needed to be maniacal to say the least and fortunately, Martin had taken care of that in the sculpting, by making the eyes looking as if they were nearly going up into his head.

Please refer to the SIDEBAR on the previous page, which details the steps I went through to render the eyes for this Joker kit (as well as for "The Egg and I" shown on the first page of this article). You may enjoy giving this technique a try to see how it sets with you. I had already completed the Scarecrow bust or I would have utilized this technique on that model as well.

To complete the eyes, the irises were painted, then a spot of black was applied to the middle of Joker's eyes and

a final coat of clear gloss was painted in. The Joker's eyes were done. Not bad.

I next moved onto the mouth. I had painted the entire interior of Joker's mouth with Testors Fantasy Figure Demon Red - teeth and all. After it dried, I used The Detailer again, this time black, and brushed it over everything. After it dried, I began lightly applying and drybrushing various colors over the teeth until I was happy with the result. When all was said and done, I coated the mouth and teeth with clear gloss.

You can just feel ol' Joker stretching and straining and laughing all the while as only he can do. Martin Canale even sculpted him biting his lip to add further tension to an already exquisite pose.

The Tall and Short of Busts

Interestingly enough, it seems like more and more companies are coming out with busts these days and probably for very good reasons. Certainly, it keeps costs down and beyond this, can save space on the shelf as well. It's funny to see how this industry goes through its cycles, as any industry does. For a good while there, the bigger the kit, the more it was worth having! Who cared about cost? Then, people began using up all their available space for display and wives put their collective foot down and said, "NO! You cannot put your models here, there and everywhere!"

So, word spread throughout the GK kingdom about the need to "downsize" and soon, smaller kits became available in 1:12 scale and smaller. This made a difference because things became cheaper to buy and needed less room for display. Then, busts came to the fore, because in many cases, they could go back to that original 1:6 to 1:8 scale (or even a quarter scale or 1:1 scale!), but since it was a figure from the waist or shoulders up, it still didn't take up a ton of room and the costs were still cheaper.

Where will we go from here? Well, we have more kits upcoming; busts AND full figure kits so there's some great stuff coming down the pike. Stay tuned to the pages of Modeler's Resource for resin kits that will knock your socks off!

Want The Detailer?

Contact them at their new address:

Long Enterprises

10123 92nd Trail • Live Oak FL 32060

Fax: 386.208.0681 • E-mail: longenter@alltel.net



COMING AT YOU!

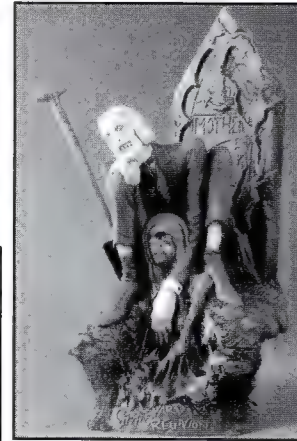


• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource®**, Attn: *Coming at You!*, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.

• By requesting *Modeler's Resource* to highlight products in this section, producer/advertiser represents and warrants that it has not included any marks, names, images, writings or other materials ("Infringement[s]") in its press release information that violates any trademark, copyright or other intellectual property rights of any person, corporation or other entity. In the event that producer includes any Infringement(s) in its product press release(s), the producer of said product assumes full responsibility and all liability for such Infringement(s). For complete "Terms & Conditions," please refer to *MR* "Advertising Rate Sheet." *Modeler's Resource* does not necessarily endorse any product shown here. Items are spotlighted only to inform the reader what's on the market; the decision to purchase is solely the responsibility of the reader."

Paquet Figure Works...

presents two new kits. On the far right is Vampire, which is 14" tall and includes three parts and retails for \$110 + \$10 s/h. Near right is Graveyard Reunion at 11" tall, also including three parts and retails for \$100 + \$10 s/h. For more information, contact: **Earthbound Studios, PO Box 1833, Battle Ground WA 98604 • Tel: 360.263.8535 • HRS: 8:00 am to 6:00 pm M - Fr • E-mail: earthboundstudios@yahoo.com**



Headhunter Studios...

A couple of new heads are on their way to you from sculptor, Dave Britton!

Mopy Nawa is shown at left and it's a full-scale, hollow cast, 24" tall resin bust. Cost of bust unpainted: \$149.00 and painted: \$299.00 plus \$20.00 s/h.

Shown on the right is also new and it's called, Stingraylien. Comes as a 1:1 scale hollow cast resin head 12" long. Cost of unpainted bust is \$79.00 and painted is \$149.00 plus \$20.00 s/h. Additional wall plaque can be purchased for \$15.00. Like the previously mentioned Mopy Nawa bust, a nameplate, full story of origin and certificate signed by sculptor is included with kit.

For more information, contact: **Headhunters Studio, Dave Britton, 690 SW 4th St, Ontario, OR 97914 • Tel: (541)212-6282 • E-mail: britton@fmtc.com or headhuntersstudio.com**



Wayne THE DANE's
DEATH GRIP
Creature Vs
Anaconda
1/5th resin kit



Wayne the Dane...

...presents **DEATH GRIP**, a Creature vs Giant Anaconda 1/5th scale resin model kit.

Produced and sculpted by Wayne THE DANE Hansen. For details contact Wayne at: **Wayne Hansen, 415 Julian Woods Ln., Julian, PA 16844 USA. ONLINE E-mail: figuredane@aol.com**



Mojo Resin...

offers two new kits for the modeling world. On the right is the Rocketeer in 120mm. The gun is being changed to a mauser and there will also be an optional head of Cliff Secord without the helmet.

Above shows the just completed Tarzan kit in 1/12 scale. This "Jungle Lord" diorama is sculpted by Rick Force and includes the base, tree, two figures and more. "Jungle Lord" comes in solid resin and retails for \$70.00 plus s/h. Please contact Mojo Resin at mojoresn@rcn.com or 320 S. Jefferson Woodstock, IL 60098 for more info.



Kobioshi Kits...

presents Splish Splash, sculpted by Joe Laudati.

The kit is in 1/6th scale and comes in twenty-three solid resin parts.

Because of the number of parts, this kit will only have one set of castings, limiting it to 50 or 60 kits.

Splish Splash is available in the U.S. from X-O Facto at (310) 559-8562 for \$169.00.





Jayco Hobbies & Toys...

has a number of new ones available for you, which they've imported from Far East Imports. Shown at left is the new 1:6 scale The Spider Hunter model. Cost of this solid resin kit is \$135.00 plus s/h. Other kits are the Wall Crawler and The Stinger (not shown). These latter kits retail for \$135.00 and \$125.00 respectively, plus s/h. Also shown is their Creature Bust sculpted in 1/4 scale and priced at \$50 plus s/h. A Jaws bust set (not shown), is available of the three main characters from the movie (in 1:6 scale), for \$45 per set plus s/h.



To see their full line of imports and/or domestically produced kits, please visit their website at: <http://geocities.com/jaycotoys/> or Jayco Hobbies & Toys, Vancott Finance Station, PO Box 670897, Bronx NY10467-0897

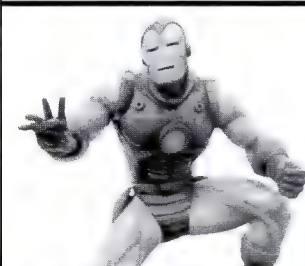
N & T Productions...

is now offering a kit based on a sculpt by Anthony Cipriano, with permission by the sculptor to produce it. This kit, standing just over 13" tall comes with a base and 6 detailed parts, along with detailed painting instructions.

Kit retails for £100.00 (approximately \$150.00USD) as a kit and £160 (approximately \$240.00USD) as a painted figurine plus postage.

It weighs approximately 5 kilo, so postage to the U.S.A. would cost roughly \$60.00. Postage within the U.K. would cost £10.00.

N & T Productions has a full line of quality resin kits and busts including kits/busts based on the real and the unreal. All of their kits or figures can be completed with a bronze finish. You can check them out online at: <http://www.nt-productions.com/> or Trevor Dixon - Cave, 19 Marina Dr., South Shields, Tyne & Wear, NE33 2NH, ENGLAND • Tel/Fax + 44 (0) 191 456 3741



Ertl/Racing Champions...

has recently released the Vampire Van that we highlighted in our coverage of the past RCHTA show. Get it while it's hot! At your local hobby shops now. Check out their new stuff by heading on over to: <http://www.rcertl.com/>

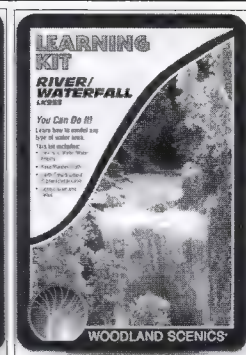
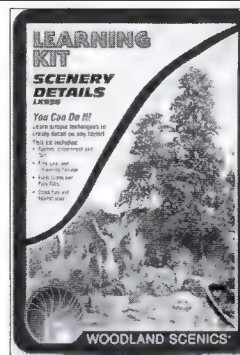


Woodland Scenics...

has a couple of new products out for you. The River/Waterfall Learning Kit (far right) teaches modelers to create the illusion of water depth and model water areas such as

ponds, rivers and lakes and water movements like waterfalls. Everything you need is included in the kit: Earth Colors Liquid Pigments, Realistic Water, Water Effects, Talus, Plaster Cloth, Green Grass Fine Turf, Scenic Glue, a foam brush and a craft stick. These two new kits sell for a suggested retail price of \$11.98 each.

The Scenery Details Learning Kit (near right) teaches you everything you need to know to accent your layouts with special landscaping details. Everything you need is included in this kit: Dead Fall, Fine Turf, Bushes, Underbrush, Fine-Leaf Foliage, Field Grass, Flowering Foliage, Poly Fiber and Scenic Glue. All of their Learning Kits have a new, attractive, clamshell package. For more information on these kits or anything else in their full line of product offerings, call Woodland Scenics at 573-346-5555, or go on-line at www.woodlandscenics.com.



Eldritch Design...

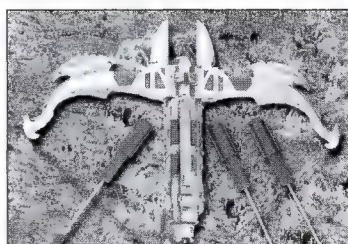
announces the release of their first kit. "The Warlord", sculpted by Bill Basso and cast by Mark Brokaw of Earthbound Studios, comes in eight resin parts. This beautifully detailed bust stands 11" tall when assembled and makes a wonderful painters piece. The kit also includes a full color painting reference card and assembly guide, as well as a Certificate of Authenticity. Order on-line at www.eldritchdesign.com or write to: Eldritch Design, Inc. P.O. Box 18121 Encino CA 91416-8121.



Applause...

has a number of licensed high quality, fully detailed and articulated action figures based on the Lord of the Rings franchise. Uruk-Hai bow, Treebeard with hobbits and Sauron are shown.

Applause has also produced Saruman, Gandalf, Frodo, Legolas and a number of other action figure sets. For more information, please check out their web-site at: www.applause.com or contact them at: Applause Headquarters, 6041 Variel Ave, Woodland Hills CA 91367 • 800.777.6990 • cs@applause.com





COMING AT YOU...

from the folks at Diamond!



To order any product listed here, please check with your local comic book shop or visit Diamond Select at their Internet site: <http://www.diamondselecttoys.com>



Each product shown is followed by the SRP (where known) and expected month of shipping.



Black Widow Bust

Based on Yelena Belova, the new Black Widow. Sculpted by Gabriel Marquez. April 2003 - SRP \$45.00



Wolverine Bust

Marvel Universe line of busts. Based on the artwork of Frank Quitely. Sculpted by Sam Greenwell. April 2003 - SRP \$45.00



Edward Scissorhands Globe

Hidden ON/OFF switch causes "snow" to swirl. Features Edward carving Kim out of ice. Includes 2 "AA" batteries. April 2003 - SRP \$109.00 Sculpted by Sam Greenwell



Black Cat

Seven-inch scale action figure of Felicia Hardy - the Black Cat. Includes two giant gems, stack of money, black ops files, a safe and a terrorist hideout base with a removable non-articulated Spider-man figure. Sculpted by Steve Kiwus. April 2003 - SRP \$18.99



Hulk Statue

Full size statue (12" scale) of Hulk as rendered by artist Dale Keown. Continues the Marvel Milestones line of epic statues from Art Asylum. Sculpted by Eli Livingston. April 2003 - SRP \$200.



Vision Statue

Medium Statue (8" scale) of the Avengers Vision. Continues the Avengers & Adversaries line of Medium Statues Will pair up with Ultron. Sculpted by Sam Greenwell. April 2003 - SRP \$75.00.

SHOWTIME!



Show Promoters: Please feel free to fax, e-mail or mail us information about your upcoming event on official event letterhead and we'll post it here. Your name, position and contact information must be included. Thanks! Basic information should include **WHAT, WHERE** and **WHEN** along with **CONTACT INFORMATION** for the promoter or your information may not be listed. As room permits, information is placed on a "first-come, first-served" basis when received from promoters only. We do not search out this information. Send all show information to: **Modeler's Resource, Showtime!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@surewest.net.**

**Model Show
& Contest**

Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource would request the individual submitting organization then notify Modeler's Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments. Promoter(s) bears sole responsibility for accuracy of information provided.

• If your show is not listed here, no press release was received from your company or it was not received by this issue's cutoff date •

• APRIL •

• **19TH ANNUAL OPEN INVITATIONAL:** sponsored by E. H. Miller IPMS Region 4 USA, April 5, 2003 from 8AM TO 5PM CST at the C. K. Newsome Community Center, 100 E Walnut St., Evansville, IN 47711 USA. For contest or vendor information, contact: Don Blan, 4839 Cambridge Dr., Owensboro, KY 42303 Tel: 270-684-6304 or Brian Veach, 514 E 9th St., Owensboro, KY 42303 Tel: 270-684-9499 • CarModeler@aol.com or jtrichl@hotmail.com

• **Century-Con Swap Meet and Model Contest:** hosted by the IPMS/Toledo Plastic Modelers and held Saturday, April 12, 2003, at Owens College, 30335 Oregon Road in Perrysburg, Ohio. The site is located off I-475 and the Ohio Turnpike. Vendors - reserve your tables by calling Rick Geithmann: (419) 385-7236, or by e-mail: PZKW-6@worldnet.att.net. <http://members.toast.net/toledoplasticmodelers/>

• **CHILLER THEATRE:** You've heard of this mega event. Twice a year. Catch it this coming April 25- 27 at the Sheraton Meadowlands Plaza, East Rutherford, NJ. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the Chiller Hotline at 201.457.1991 for updated show information and guest lineup. Check them out on the Internet at: <http://chillerteatre.com/>

• **The Model Show:** April 25-27 at the Marriott Tech Center, Denver, CO. Long running Model Contest for attendees of StarFest presented by Vernon Clark and The Saturday Night Gossip Club. Any Sci-Fi or fantasy subject welcome. Entry fee: \$5 for the first three models, \$1 each after that. Juniors can enter for free. Con membership required. In addition to the contest, kids can enjoy a free Model Make-N-Take. Come celebrate Sci-Fi in the Rockies! The Model Show info: vhclark@qwest.net • StarFest Info: www.starland.com 303-770-3803. Hotel Info: (303) 779-1100 • 4900 S Syracuse Denver, CO 80237.

• MAY •

• **The Hoosier Model Car Association:** presents their 23rd Annual Swap Meet and Model Car Contest on May 3, 2003 at the St. Roch Religious Center, located at South Meridian Street and Sumner Avenue, Indianapolis, IN. Show hours: 9AM - 4PM. Tables: \$25.00. Admission: \$2.00. For more information, send a SASE to: HMCA, 7203 East Hiner Lane, Indianapolis, IN 46219 or call 317.322.1852 evenings/weekends and leave a message.

• **Drone-A-Rama:** Friday, Saturday, Sunday and Monday, May 23 - 26, 2003 at Gateway Hotel Nottingham, England. Event will begin on Friday and the model show will take place on Saturday, the auction will occur on Sunday and Monday is pack-up time. Special guests are planning to attend from the world of British TeleFantasy. More information at: <http://www.dronemagftvmc.com/main.html>

• **8TH Annual Verona Model Show & Contest:** Mad City Modelers IPMS Chapter 05-27 presents this show, which will be held May 17, 2003 at the Verona Middle School (Badger Ridge School), Hwy M (North Main), Verona, WI. This year's theme is the 90s. Contest begins with registration Saturday, May 17th from 8am to 12 Noon. Voting is from 12 - 2pm and the raffle starts at 2pm. Awards are given out at 4pm, or when votes are completely counted. Entry fees are \$6 for the first two models and \$1 each for additional models. Spectators: \$1; under 12 are free. Vendors welcome. Standard tables are \$25 in advance. Contact Kerry Fiske at 608.635.8709. For more show information, please contact Jim Turek, 2639 Country View Ct., Monroe WI 53566 • jjtmodel@yahoo.com • Tel: 608.329.7222.

• SEPTEMBER •

• **The Art & Model Show at Nan Desu Kan VII:** September 19-21, Holiday Inn, DIA (Denver International Airport). Seventh year for this contest. No entry fee but con membership is required. For the kids, a free Gundam Make-N-Take sponsored by HobbyLink Japan! www.hlj.com Come to America's fastest growing anime con! Art and Model Show info: NDKArtModelShow@aol.com • http://hometown.aol.com/ndkartmodelshow/model_index.html • NanDesu Kan info: www.ndk.cc/ • Hotel Info: (303) 371-9494 • I-70 and Chambers. Minutes from DIA.

• OCTOBER •

• **Hobby Visions:** October 9-12, Sands Expo Center, at the Venetian, Las Vegas, NV. www.hobbyvisions.com. Sponsored by AMA, DIY Television Network, Hobby Merchandiser, Hobbytown, USA, Pressman Communications. For further information, contact: Rob Gherman at 800.969.7176, EXT 219 or E-mail: rgherman@hobbypub.com • Scott Pressman, 800.252.4757 or E-mail: scott@pcishows.com



ACROSS the POND

with Andrew "Mad Dog" Hall



El Diablo



Book Demon

Hello my transatlantic chums and welcome to another "Across the Pond," where I attempt to prove that there is life and a modeling hobby beyond the pond! I would quickly like to (belatedly) say a quick congratulations to Fred and the regular contributors to MR for hitting 50 - this is no mean feat in the publishing world let alone the small quarter we call Sci-Fi and fantasy modeling. Anyroad, up and faster than a seeding wombat, let's have a look at a few gems from around the globe.

This one-part resin figure - EL DIABLO - comes to us from those nice folk in Spain, at Juegos Sin Fronteras, a fantastic model shop situated in Barcelona. The shop is actually run by a Brit, one Martin Smith, and it boasts a vast array of 25mm role-playing and gaming figures from all over the world along with a horde of superb garage kits, which are produced in Spain. This little critter has been sculpted by Jourdou. We have the Evil One himself sitting resplendent upon his throne. Standing - okay, he's sitting - about three inches tall and this figure is one of those, which will not take hours to paint, but should make for an interesting addition to any collection. Okay, so he may not be the devil. Could be a Minotaur, but who cares?

The chair was painted black and drybrushed with greys, with details picked out in gold. The figure was painted in bog standard human tones with various shades of brown for his fur-covered legs. Hooves were painted bleach-bone and given white highlights. Teeth and horn details were picked out with a very light brown ink wash and the eyes just had to be done in red. Available from **Martin Smith, Juegos Sin Fronteras, Diputacion 67, 8015 Barcelona Spain.**

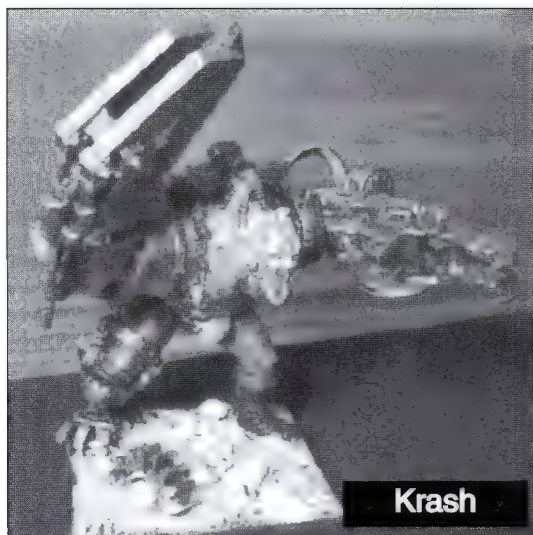
They also do a range based upon The Seven Deadly Sins. These are fantastic, well-detailed and original designs. I have done a "Gluttony" figure surrounded by skeletal remains and have a couple more to play with over the summer. They also stock this little beast - cannot remember his name - but let's call him the Book Demon. He stands about three inches high, comes as one-part and I didn't need any putty at all, just straight in there with the paint. Using a dark blue basecoat, I just added various shades of lighter blue to his very well detailed skin. The books were painted in about six shades of brown with bronze or gold used on the metal binding. For the pages, I used Citadel/Games Workshops Bleached Bone. This was given a light brown ink wash to add age. I added runes and stuff to finish the item off. You could add transfers to the open pages if you wanted, shoulder pad designs from GW's range of Space Marines. It could work...honest.

In a place far, far away...Nottingham actually, Games Workshop continue to expand their range of 54mm Inquisitor figures and Krash is one of their mail order only figures. Standing just shy of three inches, this brute is one - several actually - heavy piece of white metal. As you can see, Krash is more machine than man, a creature who only lives to kill and by killing, he can prolong his existence. That's his bio. He comes as about eight parts, but I have added a few changes. The pipe work on his backpack to those savage claws is made from guitar strings. Each hole was quite deeply drilled as this is a game piece and I didn't want wild twanging at all hours of the day and night, so a solid joint was needed.

Painted in very light skin tones - he's possibly dead or at least rotting - the metal parts make for the most of the figure, so black undercoat was applied and drybrushed using Bolt Gun Metal. Then, just dirty him down, as they say. I really enjoy doing these figures as, most importantly, I can see them! The initial boxed figures are now supported by a vast (and growing monthly), array of new mail order figures, extra weapons packs, a bimonthly magazine and all are accessible via their website. Check it out dude and dudettes - must not forget the lady model builders!

Games Workshop also has the rights to produce a range of figures from the phenomenally good TWO TOWERS. The basic boxed set comprises thirty-two plastic figures, twelve Riders of Rohan, twenty fighting Uruk-Hai, rule book with some great colour shots from the film, a ruined plastic building and dice, etc. GW has done an excellent job with the plastic figures and if you have ever examined any of their injection moulded tanks and what you have then you will know what quality to expect. You can also purchase two more plastic box sets (twenty Uruk-Hai and six Riders of Rohan), plus they do an Uruk-Hai paint set with ten figures alongside the paints.

The first issued box set from the film contains eight white metal figures and is titled, The Heroes of Helms Deep. You get Gimli, King Theoden, Aragorn, Gamling, Legolas, the Lady Eowyn, Halidar and an Elven Standard Bearer. The casting on these is top-notch. Likeness to the actors is there, but GW's Grima Wormtongue figure (available for a limited time) is the bee's knees. It's the star of the range in my view, but I am slightly biased. By the time you read this, a full range of characters will be available including Uruk-Hai Siege Troops, battering rams, ballista, Treebeard, wild men of Dunlending plus the vile Gollum. Can't wait and yes, even



if I can't paint them, I want them all as they are preciousssss.

Your fiancé is raped and killed. You've been thrown through a window from a very high building to "splat!" on the pavement and you are dead. Are you going to be a tad miffed? I think so and when an overgrown budgie offers you the chance for revenge and resurrection, then I think you just may take it. Plot of "The Crow," covered I think. No, don't write in. I don't care.

It's safe to say there have been quite a number of kits based on Eric Draven and those of you with the DAR 2001 special can hark back to Mike Dale's informative Crow Kits article, but what we have here is a British Deform of Eric from Club Member, Dean Wynn.

The kit comes in a very sturdy box with a very detailed "destruction" sheet with colour photo of the finished figure and - drum roll please - you also get a really nice colour certificate done as a scroll "number ___ of 150" kind of thing, signed by Dean. This is the kind of presentation, which harks back to the days when you used to get T-shirts with kits! Really. The kit itself consists of only two parts: a rock base and the figure. The Crow stands 5 and a half inches high, almost seven inches when on the base. After careful examination of the figure hand on heart, I only found five small air bubbles and I did look. One in his nose, one in his left hand and the others all in the area of the hair. Nothing to lose sleep over.

Pin the figure to the base and use the flowing cloak to help support the figure. There is a lot of weight in this deform and any help you can give it now will stop tears later. After the normal prep work, it's time for the black undercoat. I masked off the face with latex, as this will be white, so a black undercoat here is not a good idea. Think ahead. Get it? Never mind.

TOP TIP NUMBER 98: With black clothed figures, I have found that different paint producers will make various shades and finishes all sold under the "black" tag, so I am always looking at new kinds of black. I have about six now and each gives a different finish, so shop about and add these to your collection. After the normal prep work, I masked off the face area using latex, then it's out with black undercoat. The outside of the coat and trousers were painted with a deep brown/black mix and drybrushed dark brown. T-shirt was flat black and drybrushed dark grey. Boots, tape round hands and belly, etc., were painted gloss black, then dirtied down

with grey. For the ropes, I used Scorched Earth, drybrushed with Leather - yep, a tad light, but on a black figure, a little light paint never hurt anyone.

For the skin tones, I made my own blend using it on the hands, neck and into the hairline. The face required three coats of white, a dab of deep red for the inner lips so that just a hint of red was visible. All that is left is the mass of hair; I just used more scorched earth drybrushed over the basecoat and that's him done. The base was painted with shades of grey, although you could use browns if you want or perhaps even add a gravestone or something? Another test of the final position and he's glued into place.

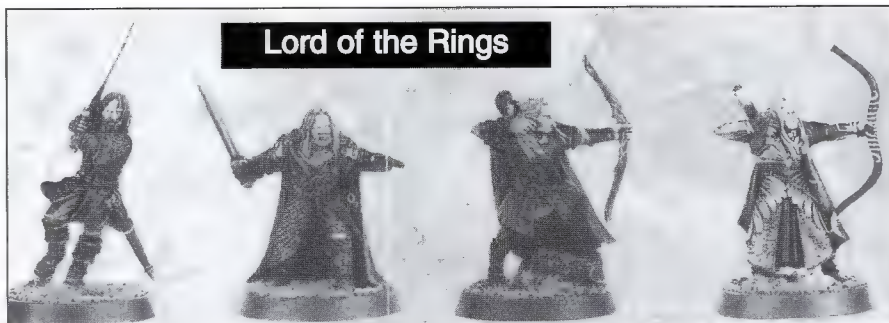
I think this is Dean's first in-house kit and I have to say he's done a cracking job. Contact **Dean** at: **34 Eytton Close, Redditch, Worsc, B98 0JY** or **dravenmodels@yahoo.com**

N & T Productions continues to add their range of busts and figures. They were the ones who did work on the licensed Fellowship of the Ring figures, which you will have seen within this very organ - the big Uruk-Hai is superb and the Orc isn't bad either. I think they also have a website, so check out what they are up to. Worth a few minutes hunting about. <http://www.nt-productions.com/>, **Trevor Dixon - Cave, 19 Marina Drive, South Shields, Tyne & Wear, NE33 2NH ENGLAND**

Looking backward, sometime ago I came across this little gem from Gremlinz Imports. A Deform Alien which I think comes from Japan. Gremlinz can be contacted via the web. The figure comes as eight parts, stands about three inches tall, but has no base. This is an old one from some other project. Come on, we all have a project or two kicking about that got started then died a death to be consigned to the "Bits" box. Any road, this beast only took about four hours to do on a Sunday afternoon. Very little prep work. Bits went together rather well and it was quite nice to start something and finish it the same day.

Quick mention of an address change. I and the Film and TV Model Club can now be contacted at: **FTVMC, 29 Ullswater Crescent, Watgate, Crook, County Durham DL15 8PW England.**

If you produce kits in the UK, Europe, Milton Keynes then drop me a line and give me some info so I can get your stuff out there. May your glue tube never harden, Andrew "Mad Dog" Hall.



THE HORROR!
AIRBRUSHING WITHOUT
AN IWATA IS
DOWNRIGHT SCARY!
 DON'T LET THIS LIVING NIGHTMARE
 HAPPEN TO YOU!

iwata
 MEDEA
 www.iwata-medea.com

BRING COLOR (AND THE DEAD) TO LIFE WITH THE MAGIC OF AN IWATA AIRBRUSH.
 USING ANYTHING ELSE IS POSITIVELY FRIGHTFUL! YOUR MONSTERS WILL SCREAM
 WITH APPRECIATION. AND YOU'LL BE ABLE TO SLEEP COMFORTABLY AT NIGHT AGAIN.

figure by Steve Riojas

iwata
 Brush with Greatness



T-REX SKELETON
 1/20 SCALE
 #072DI01
 \$359.99

MONSTERS IN MOTION

www.monstersinmotion.com
 181 W. Orangethorpe Ave. Unit E
 Placentia, CA 92870 U.S.A.
 714-577-8863 Fax 714-577-8865



T-REX PAINTED
 DISPLAY
 1/35 SCALE
 #072DS01
 \$59.99

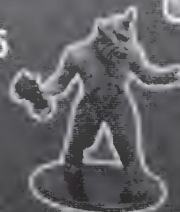
HYDRA MODEL
 KIT #108MM01
 \$99.99



SEAVIEW T.V. VERSION
 MODEL KIT
 #186MM01 \$159.00



FIREBALL XL-5 KIT
 #18FMM01 \$159.99



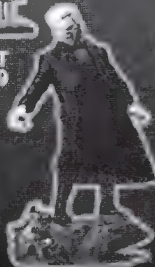
JUMBO CYCLOPS KIT
 #102MM03 \$189.99



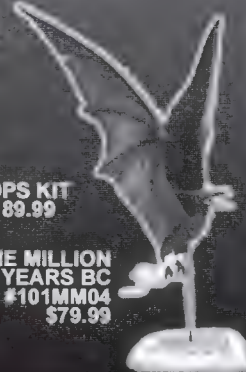
TRICERATOPS PAINTED
 DISPLAY 1/35 SCALE
 #072DS304 \$59.99



DRACULA
 CHRIS LEE KIT
 #05DMM02
 \$125.00



DAVID THE
 VAMPIRE KIT
 #061MM03
 \$79.99



ONE MILLION
 YEARS BC
 #101MM04
 \$79.99

24 HOUR ONLINE SHOPPING AT:

WWW.MONSTERSINMOTION.COM

www.masterpiecemodels.com



\$199.00



\$299.00

1/3 Scale full-size LICENSED prop replica kits of the Compression Rifle from Star Trek Voyager™ and the Federation Phaser Rifle from Next Generation™.

Masterpiece Models

13215C S.E. Mill Plain #273
Vancouver, WA 98684
Tel: (360) 256-1488
Fax: (360) 256-1488



\$110.00
plus S/H

**Rocky Jones
Spaceranger Kit**
Comes in TWO Versions:
XV2 & XV3 w/display base



LIGHTS, SOUND AND MOTION AVAILABLE!

*Reader's Choice Kit of
the Year (Other Category)
in Toy Shop magazine!*



\$164.99

plus \$15 s/h
Unpainted &
Unbuilt Kit:

Examples shown below from our
Custom Model-Making Service Since 1996!



Purchase FUN stuff from Modeler's Resource online!

Head on over to:

www.cafepress.com/MRmag

Or Call Toll-Free:

1.877.809.1659

CUSTOMER SERVICE
M-F, 7AM-5PM (PST)

For those who do not have access to a computer, call and tell Customer Service you'd like to order products from the MRmag store! They'll tell you what's available and the cost of each item!

Items shown at right are examples of those sold through MRmag store. Products and prices are subject to change without notice.

The MRmag online store is open 24 hours a day, 7 days a week! All major credit cards accepted, or you can mail your check or money order to the address listed on that site.



MODELER'S RESOURCE

Here's where you can purchase FUN Modeler's Resource products!

To see more details for any product or to order any product, just click on the links below.



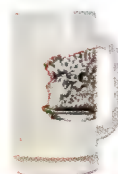
Wall Clock
\$12.99



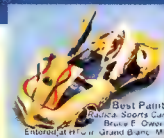
White T-Shirt
\$15.99



Golf Shirt
\$18.99



Please do NOT order items shown through Modeler's Resource magazine. All items must be purchased through Cafepress.com



Fall 2002
National Model Contest
Winning Entries

National Model Contest

Saturday, March 29, 2003

Start building now for the most exciting model event of the year!

Local Best of Show and Best of Junior Models qualify for the National Model Photo Contest. The National competition category winners will receive national media recognition and National Best of Category plaques.

The National Best of Show Winner will receive a \$500 gift certificate.

A trophy, plaque, or ribbon will be awarded to everyone that enters!

Categories

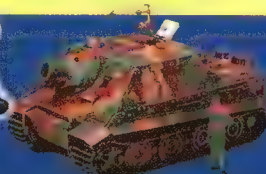
[Categories subject to change depending on participation]

- Aircraft
 - 1/48 Aircraft
 - 1/72 Aircraft and Smaller
 - 1/32 Aircraft and Larger
- Military
 - Armor/Military Vehicles
 - Ships
- Dioramas
 - National Winner of this category will receive a Special Award presented by **MODELER'S RESOURCE**
 - Figures
 - Dioramas
- Passenger Vehicle
 - Automotive Street
 - Automotive Competition
 - Trucks
 - Motorcycles
- Junior (15 and Under)
 - Aircraft
 - Automotive
 - Other
- Miscellaneous

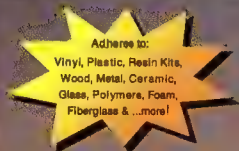


HobbyTown USA®

www.hobbytown.com



"DARE" TO EXPAND YOUR IMAGINATION ...



- Premium Quality
- Non-Toxic
- Non-Flammable
- 0% Shrinkage
- Superior Strength & Detail
- Waterproof
- Easy Use & Clean-up
- Fast Wet to Dry
- Customizable & Flexible
- Sculpting & Molding
- Create Scenic Effects, Bases & Dioramas
- Tool before & after set up sand, tap, drill...etc.

AVES®

Manufacturers of Fine Clays & Maches
Made in the U.S.A.

P.O. Box 344
River Falls, WI 54022
1-800-261-2837
Call Us Today!

DON'T TAKE CHANCES...
SUPER POWERS AREN'T NEEDED WITH
AVES PRODUCTS!

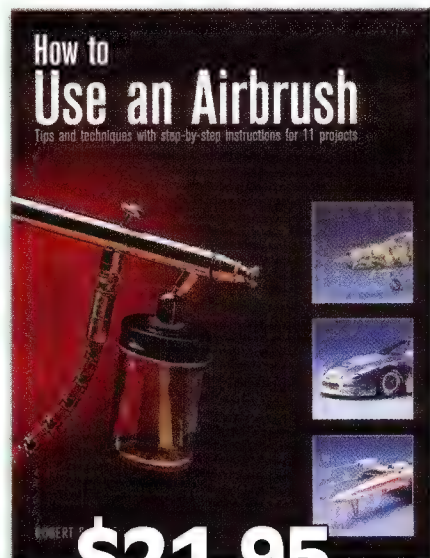
DAREDEVIL by
Norm "Kitman" Platt
Created with Apoxie® Sculpt



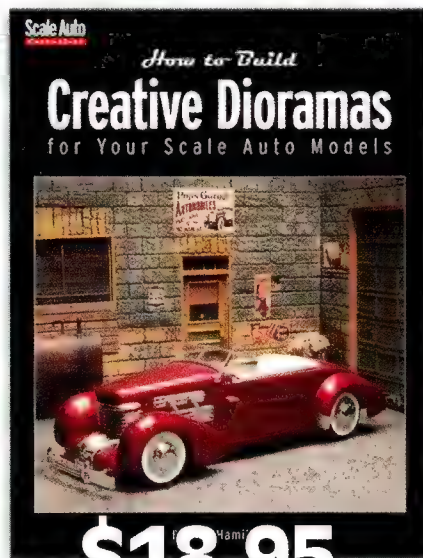
Apoxie® Sculpt • Apoxie® Paste • Apoxie® Safety Solvent
ClayShay™ • Aves® Paper Mache... & more!
"Ask your local Hobby Shop to carry Aves® Products!"

www.avesstudio.com

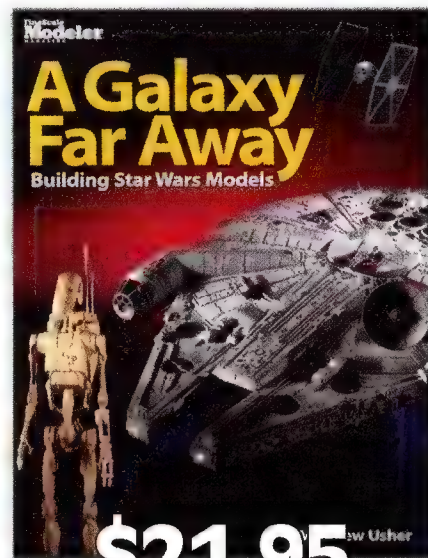
MODELER'S RESOURCE



\$21.95

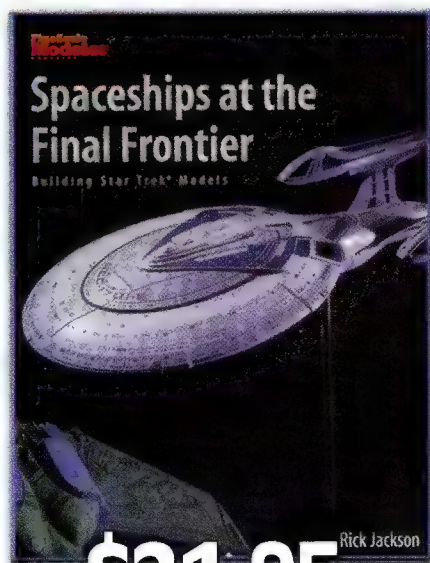


\$18.95



\$21.95

Shipping Per Book or Video: \$4/USA ■ \$8/Can-Mex ■ \$10/Foreign



\$21.95



\$29.95
Video

Run Time: 60 min/color



\$18.95

An Incorrect price was listed in our last issue for Scenery book. Correct price is listed.



Modeler's Resource
4120 Douglas Blvd #306-372
Granite Bay CA 95746-5936
Tel: 916.784.9517 • Fax: 916.784.8384
www.modelersresource.com

66" TOS Enterprise

Part two of an exclusive two-part article



Having promised the most accurate 1/2 scale recreation of the TOS Enterprise ever attempted, it's now time to make that bold promise a reality. Within this Part Two article will be the summation of the remaining details that were not previously presented in Modeler's Resource issue #47.

Our original precedent was to build everything that existed on the original 11' TV filming miniature, adding only the unfinished port side of the secondary hull and the starboard nacelle. All other features were left unchanged as they were originally designed and incorporated.

The last concern was in the modernization of the lighting and electronic. Bear in mind that the original TV filming miniature was equipped with little more than incandescent lamps, Christmas tree lights and some "fiber-optic" rods. We replaced all that with modern LED technology.



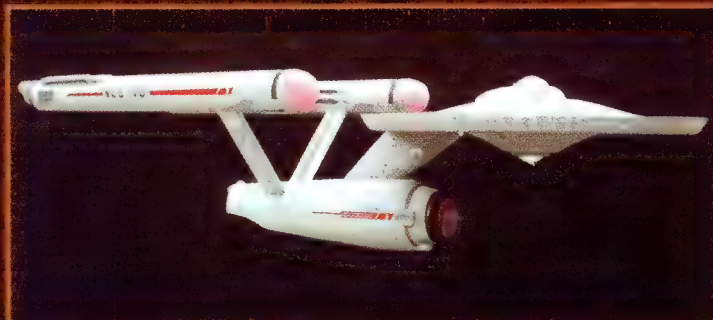
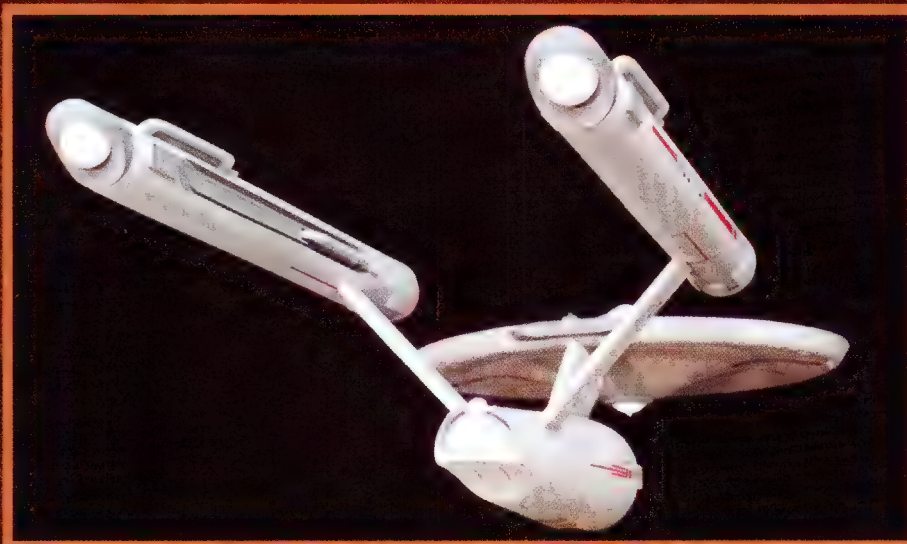
Enterprise™ and ® Copyright 2003, Paramount Pictures Corp. All rights reserved. All photography Copyright 2003, Custom Replicas

Recreation Project

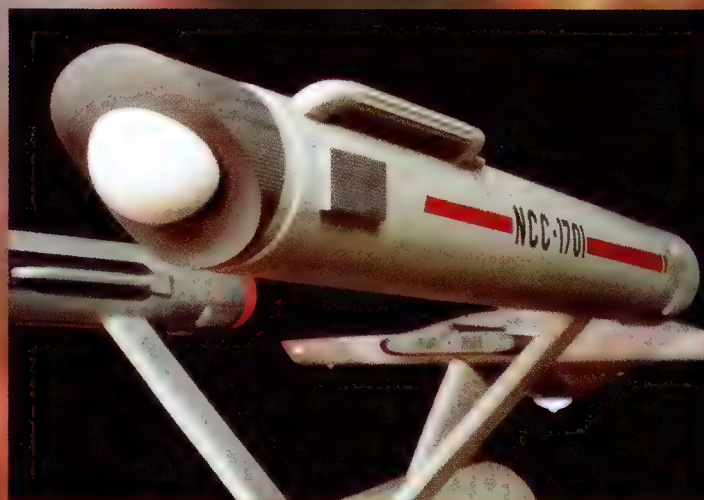
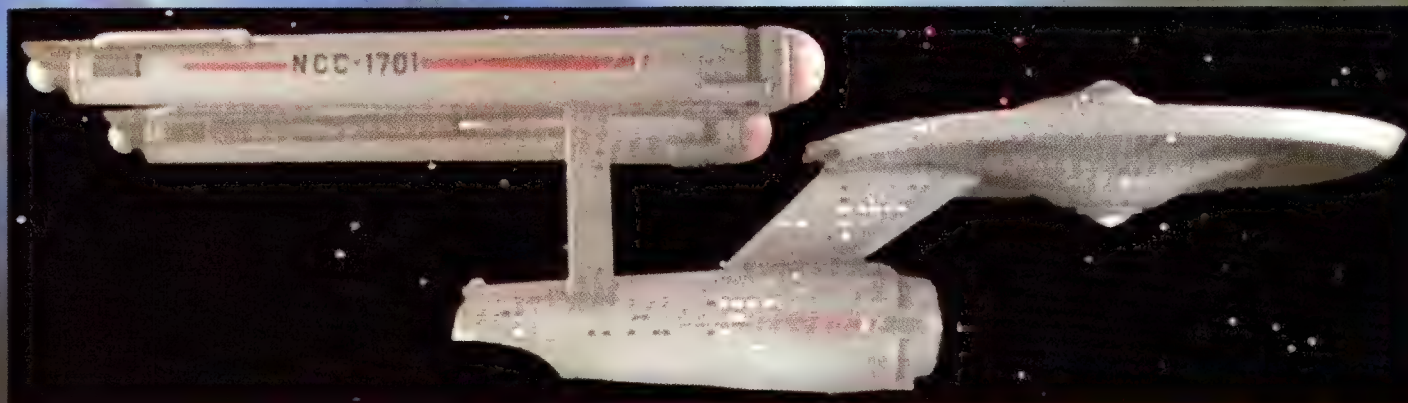
for Modeler's Resource by Jim Key

In our first article I commented on the desire to have this miniature be of a quality that would pass the muster of Gene Roddenberry himself. As if to say he had just ordered up a 1/2 scale replica for replacing mid-range distance scenes involving the Enterprise for the purpose of possibly restoring old original series footage, like he did during "The Cage" restoration. So, with many a lofty goal in place, we ended up with nothing short of a true filming miniature.

Though we started out with lofty intentions, the end result is here in pictures by which to be judged. Without knocking the efforts of any competitor, suffice it to say, the recreation project has in fact paid off. What we managed to achieve through all of this has been a net result that is in fact spot on to the original filming miniature, including its character flaws.



• Continued Next Page •



Above left and right: a side-by-side comparison of the original 11' TV filming miniature and the 66" 1/2 scale recreation. Middle rows: A modern electronic solution to a low tech start - the nacelle lighting units, rear hangar deck porch and primary saucer lights. Below left and right: Jim Key poses with the 66" miniature for scale and other close-up shots of the ship, including the highly recognizable approach spotlighting the registry. At right: ship's stand.





• Continued on page 60 •



GOTHAM'S GUARDIAN

by Sean Farrell

I have been a huge Batman™ fan since I first started watching reruns of the Batman TV series starring Adam West, as a kid back in the 1970s. This led to me collecting all things Batman - may it be comics, toys or model kits. This passion for the exploits of the Dark Knight™ continues to this day, and when I heard that Andrea Miniatures were releasing a Caped Crusader™ figure--which was basically Batman perched on a stone gargoyle--I simply had to get one (*photo 1*).

Based in Spain, Andrea Miniatures has made a name for itself with its series of small (54mm; or 1/32 scale) metal figures. They mainly did military figures from all eras before recently starting a fun line of famous fictional characters, which included Dracula, Frankenstein and the Mummy. Like the other 54mm figures made by Andrea, The Caped Crusader is an all metallic piece, including the base from which he rests on. The sole exception is the gargoyle head, which is cast from resin.

Getting started on the model meant building the base, first. The base came with three separate walls, and it was hard

to get the first one to stand up by itself. So I used an epoxy putty brace to hold it in place. This became a solid anchor for the other two wall pieces (*photo 2*). Epoxy putty can be a very good adhesive for parts that refuse to stick together using super glue, such as the front wall and the resin head (*photo 3*). Once all of the base pieces were in place, I used more putty to fill in the gaps between the wall pieces by pushing it from behind. Once the base was all puttied up, I gave it a base coat of Tamiya Light Gray, just to check for any gaps I might have missed. Then, I began the painting process by covering the entire base with Tamiya Flat Black (*photo 4*). After this dried overnight, I dry brushed a mixture of Buff and Desert Yellow all over. I added a back cover, made from sheet plastic, which was also painted to match the rest of the model (*photo 5*).

Assembling the Caped Crusader was easy. Just a few drops of super glue connected his arms, legs and head to his torso. I decided it would be best to begin painting the figure before I attached the cape. The cape is almost a model by





itself! I attached the two halves using super glue, then hid the seam with some trusty putty (photo 6). I painted the cape separately from the figure. I attached it to the Crusader with super glue and used more putty to hide the obvious seam along the shoulders. I waited overnight for the putty to dry before painting it to match the rest of the cape. The figure was painted Sky Gray and Flat Blue, with a Flat Yellow utility belt. I dry brushed his cape with a lighter shade of blue.

This model does not come with any decals for the bat chest emblem. This created a problem for me, because I didn't know where to get one. Eventually, I realized that I would have to make my own decal, which was something I had never done before. Micro-Mark sells blank sheets of decal paper that can be used in your computer's printer, and so I bought a set. The problem was, I had an ink jet printer, which did not do a good job of printing on the surface of a sheet of decal paper. I would have to first coat the paper with Testors Flat Clear Lacquer, which I put on using a spray can. I put the sheet of paper inside a cardboard box, then sprayed the Lacquer evenly over the paper. The vapors from the Lacquer are harmful, so make sure you have PLENTY of ventilation when you use it. I sprayed mine outdoors. Once the sheet of decal paper has dried, I made up a little bat emblem in Corel Draw. Since this was my very first home made decal, I decided to keep it simple by giving the Caped Crusader an all-black bat (which was what he wore in his early years). After I printed this out on my printer, I applied



the decal to the figure (photo 7). Once the Caped Crusader received his bat, I glued the finished figure onto the gargoyles head (photo 8). One more decal note: after you print out your design on the decal sheet, be sure to cover it with a clear sealant, or else the decal will simply wash away once you immerse it in water (I found this out the hard way).

So, the Caped Crusader model is finished, right? Well, not exactly. Batman is perched on the head of the gargoyles, gazing out at...what? What is he looking at? I decided that, since he could only be gazing at the Bat Signal, I would have to give him one. But then I got really inspired. Wouldn't it be cool if Batman was gazing at the Bat Signal over the skyline of Gotham City?

I went to the hobby store, and bought a flat sheet of balsa wood. A portion of this sheet, cut down to proper size, would serve as the main base of the diorama. I also bought several lengths and sizes of square plastic tubing from Plastruct. These would serve as my buildings. I cut the plastic tubing in my miter box (photo 9) and got to work building Gotham City. I decided that I wanted my Gotham City to have its own Empire State Building, which would be a focal point for the other buildings to surround. I cut some half-sized tubes down to size and glued them around a larger, full-sized tube. Then, I glued on Evergreen plastic strips to better simulate the front facade an office building. The tops of the tubes were covered with epoxy putty, and the "Empire State Building" is ready for sanding. When the epoxy dried, I sanded it smooth, including the top piece. The building

Armature and Stand

Given the nature of this large-scale replica, as demonstrated in Part 1 of this 2-part article, the most crucial aspect is support. Typically, large-scale miniatures are built upon aluminum armatures so that they can be bolted onto the MOCO (Motion Control) support arm.

However, for home or private display, the only real need is overall support of the fiberglass parts unto themselves, working in unison with the stand. Our solution was to dramatically cut down weight while still providing enough structural support. The answer was to design an acrylic, or rather Lexan type armature. The main shape is governed by both the primary and secondary hulls, which then join together and translate to a vertical and horizontal support shaft.

The most difficult area to support is between saucer and dorsal neck area. This delicate transition zone has to bear all the forward weight of the primary saucer. The only real meat that exists to connect into is a scant 1" by 6" in length, all of which is supported on 1/2" thick Lexan.

Two 1/2" x 1.25" bolts with washers and nuts hold the armature plates firmly together. The forward most portion of the saucer's armature is an "X" configuration. The rear of the main "X" connects to the dorsal neck area by two additional bolts, which are all adjustable. In a simplistic way, this acrylic armature device is easy to produce (via laser-cutting), easy to assemble (because it can be glued together), and best of all - very lightweight! The entire armature is scant few pounds. An aluminum armature of the same size would be several times the weight per square inch.

The opening idea for the display stand was to create an extension of the simplistic, in that a 24" to 30" round wooden platter was all that was necessary to provide the support for the entire assembled replica. It is just enough surface area to include a space background, solid color, or large scale series logo to help give that classic look to the display. Our prototype stand is built upon a 30" platter, with an 18" aluminum/acrylic support shaft. On the platter is the classic Trek chevron which is 1/4" pressboard that will be gold atop a black background. Onto the disk, we are still contemplating what a space nebula might look like; however for the prototype, a field of stars was airbrushed on. The official "Star Trek" logo and "Enterprise" wording will be added on the lower area of the chevron.

The dome below the support shaft is a design element that will allow for the future addition of a sound system that will feature the phasers and photon torpedos. Out of the rear of the dome will be drilled several tiny holes in a radial pattern to allow the sound to exit from the speaker hidden below the surface. Our goal will be to eventually add a remotely operable sound system. To complete the illusion, the sound system will be painted as one of the many planets often seen in the show.



Top: Main armature plate with wiring trusses. Second: "X" primary saucer cross-bracing. Third: Assembled armature on stand support shaft. Bottom: Laser cut 1/8" thick logo featuring



Top: Typical light board configuration for the middle of the secondary hull. Second from top: Entire lighting effect for the secondary hull, as seen from inside. Bottom: Navigation beacon.

Lighting the Miniature

Part of what usually goes wrong in miniatures is the relatively scant amount of time the lighting system is designed to last. By this I mean, when on stage if the lights make it through say a week of "intensive" shooting, the system need only be tweaked should it be called into service again. In the world of collectibles, this kind of lifespan is simply unacceptable.

Luckily, in recent years, the advent of white LEDs in the marketplace has made designing lighting systems easier to maintain with quite a bit more longevity. A properly powered and occasionally used LED light system can be expected to last anywhere from 5 years to 50 years plus, dependant on use, power input levels and general quality of the LEDs.

Our system owes its brilliance to these new and highly consistent white LEDs. By slightly under driving them (input voltage), they are expected to last a faithful 25 to 30 years, dependent on frequency of use. To get the proper mix of overall light quality, we opted to include several incandescent bulb type lights. These are the typical 6.3-volt flashlight bulbs that are of a bayonet mount design. They are easily removable, and allow for future anticipated change-out. The overall design for the secondary hull was to place all the white LEDs and bulbs onto white plastic boards that are made removable from the central Lexan armature plate. The same principal was used in the rear of the secondary hull, behind the hangar deck doors, which are also removable. Together the white LEDs and incandescents create a moody variety of lighting the miniature, reflecting the original classic series look.

On the rear of the secondary hull is a unique circle of light known to many simply as the navigation beacon. It was originally a transparent green disk with multi-colored acrylic rods that were set into it at varying heights. These were then all underlit by a single bulb that also served to light up the hangar deck doors' upper observation window. It can be seen in various episodes where the rear of the ship is prominent. Our goal was to recreate it using a laser-cut trans-green disk with 1/8" acrylic rods installed into it. They are dyed the proper colors of yellow, orange and red, then underlit by a single T1 white LED. The illusion is very similar to the original.

Ast ahead of the beacon is an oftentimes overlooked, or at least not widely known, triad of lights - two green and one red. The central red light (LED) is actually sanded down to an oval, while the other twin green lights are flush to the hull. These are simply low voltage, common T1s that have been around since the first days of LED usage.

On either side of the rear quadrant are the twin strobes, which flash on and off once every half second. When compared to the upper saucer's running lights, they appear in many episodes to be flashing at a 3:1 ratio or sometimes as fast as 5:1. These are indeed the brightest set of lights on the miniature.

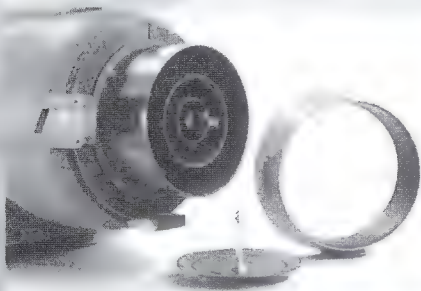
• Continued Next Page •

Servicing

As with all miniatures, there comes that time when you will no doubt have to remove something in order to access something in order to _____. No matter how you fill in the blank, one thing remains a constant – there must be access to the interior.

There are 5 main areas that demand access: 1. The front shroud area (just behind the main deflector dish); 2. The hangar deck doors, 3. The bridge area; 4. Port nacelle power dome; and 5. Starboard nacelle power dome.

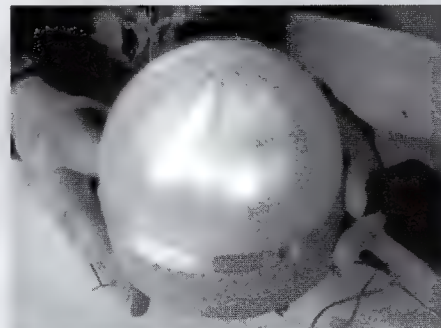
We designed these points to be removable yet still maintain the illusion of the ship's entirety. The front shroud removes by releasing 4 tiny screws – exactly like that of the original filming miniature. The hangar deck doors remove via several tiny brass pins, which allow it to simply be pushed into position under the rear awning. Also, the two white LEDS used to illuminate the rear porch (deck) lights are also removable from the light tunnels they are placed in.



To accommodate the upper bridge area, there are several brass clip-type pins that allow the bridge unit to be pulled up and slipped off. In this way the entire bridge and lights can be pulled aside, allowing servicing of the entire lower primary saucer area. The hardest parts to reach are of course the outer fringes of the

primary saucer. The four main outer banks of lights are accessible only with a long thin rod and hook to pull out the LEDS, should they need servicing. Admittedly these lights should have better access, but due to design restraints of the saucer, it is pretty hard to negotiate any other way.

The hope is that since the white LEDS are designed to last for upwards of 25 years (with normal use), they should never need to be removed. Time and use of course, will tell.



The nacelles are perhaps the most adequately designed unit for servicing in that they feature a twist and lock drum that allows for them to be removed and unplugged, thus eliminating any reason to disassemble the whole tube.

These power dome units contain the "light show" that makes this reproduction worth its money. They feature a random generator to make all the lighting blink "wink" in a constant non-repeating or non-cyclical manner. In other words, the pattern of the lights is constantly changing. Both domes feature actual screw-down dome clamps to release the domes for servicing the actual IC board that contains the LEDS and wiring harness.

The Tamiya motors that are used to spin the inner dome can be set up to be the same or counter rotational when viewed face-on to the ship's nacelle domes.

Detailing

In part 1 of this 2-part article, I spoke of the character of the Enterprise as being something it's not, in how perfect the symmetry of the ship is either, but rather in

the little inconsistencies that make up the overall appearance of the spaceship.

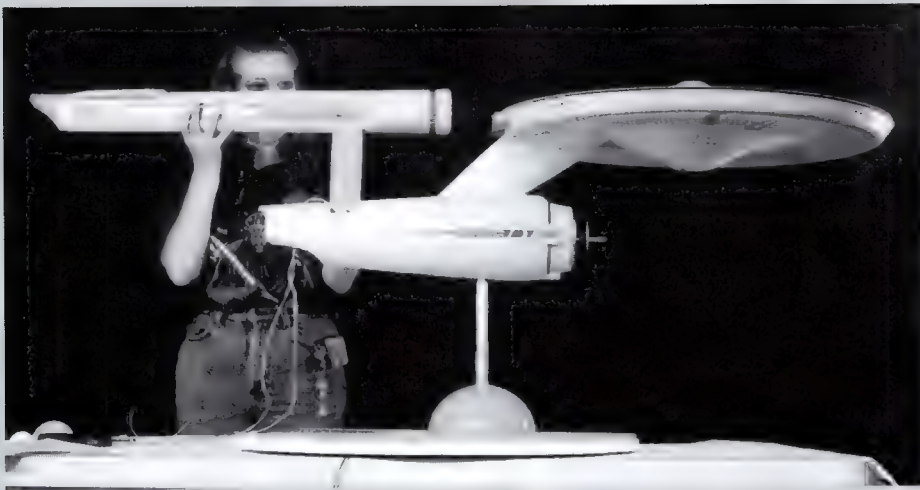
When we started painting all the details, one of the major concerns was in not overdoing any of the weathering or color tonalities. That is to say, we kept the look of the ship more towards that of being subtle, much as it is perceived when viewing the original TV episode.

Our starting point was in matching the hull color, which we got from Ed Miarecki, who in 1991 restored the original TV filming miniature. His previous restoration (done in archeological style - excavation of paint layers) gained very convincing insights to the actual colors and layers of paints, both original and restorative.

The much publicized Stonyhurst Gray, or Concrete are both wrong in that they are too saturated with either green or blue. The actual hull color is very very close to Pantone process #428. In fact, it's a variant of that color with a bit more cyan, yellow and magenta. Without divulging the exact formula, this is as much as possible that can be shared with this readership.



Another initial desire we had in designing this miniature was to have standard Alps type waterslide decals made. These proved to be less than adequate, as we wanted the colors vibrant and permanent to the ship's hull. So using the decals as guide, we painted all the color banners and lower hull markings onto the ship. The only decals are the black numbers and letters.



Artisan Darcienne Sparber holds up one the of 4 main components during a test buildup run-through to check for balance and weight totals.

Final Assembly

With nearly two years invested in this project, we had been rehearsing the final assembly procedure since December 2001. It was always planned that the secondary hull would be built first and act as the backbone for the pylons, warp engines and primary saucer. That order of assembly managed to stay the same throughout the entire process.

What did change a bit was the on-again, off-again flow of the primary saucer's assembly. We started it, then put it aside to build up the warp engines (nacelles), then put those aside to finalize the test stand and final stand. All the while we had to keep refining the nacelle power dome lighting units as well as the main interal window lighting system.

The secondary hull proved to be an exceptionally well-balanced mechanism, which I had held my breath through until all the combined parts' individual weights were known. In the end, the balance point chosen in the lower front end of the secondary hulk proved to be correct. Ironically, it is almost identical to what has been presented in the ERTL kits.

An area of great concern was the stabilization of the nacelles. To make sure that we didn't encounter any "sagging" problems, we incorporated hollow aluminum tubes within the pylons, which in turn mimic the ERTL kits by inserting into fiber-

glass receiver boxes within the spine of the secondary hull. This combination of materials has proven that it can easily hold up the 3.5 lbs of each completed hollow nacelle tube.



The saucer from day one presented a similar, yet different balancing act. Due to the nature of trying to support a fiberglass circular shell, the front and rear points lined up well, but the lateral sides drooped downward. This is what facilitated the need for the "X" bracing in the armature as discussed previously.

Conversely, the saucer when assembled wasn't too much heavier than the combined weight of the nacelles and rear half of the secondary hull. Therefore, adding the primary saucer kept the midline of the ship level on the stand.

Altogether, the combined weight of the miniature is just under 35lbs., give or take a pound or two. This is just light enough for a 1" hollow aluminum pole.

Completion

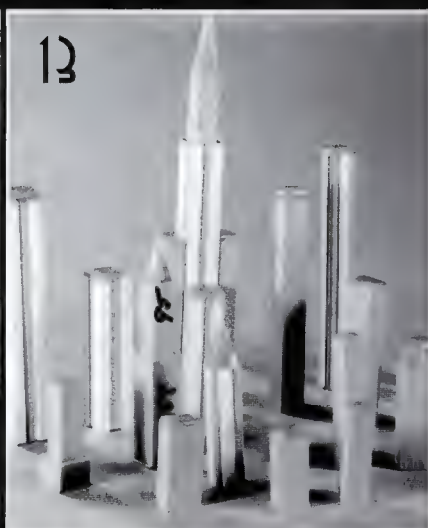
We would have preferred to have completed this massive undertaking a year ago, but alas, "the best laid plans," often get revised.

So much of this classic ship had to be built one tiny portion at a time, that we found ourselves in the midst of so many layers of detailing and preservation of historical value - which don't come easy or fast! My advice to anyone setting out to create a classic recreation of such a notable historical subject, would be to get several years of research together first, then present it to a team of interested investors. Otherwise, you're left footing all the development.



As a last item, this replica is currently being discussed for possible market release. It is aimed at the collector market due to its rather enormous fabrication costs. However, this will not preclude the most avid Star Trek collector from obtaining this in kit form. It is hoped that a licensee can be found to distribute this miniature. For further details, contact Custom Replicas at: replicas@pacbell.net. Thanks for allowing us to entertain you with this classic recreation. Special thanks to: Gary Kerr, Ed Miarecki, HMS Creative Productions, Larry Reeve, Brian Makepeace, Scott Brodeen, Darcienne Sparber, Dave Chamberlain, Petri Blomqvist, Mark Dickson, Al Zequeira, and Charles Adams for all your combined help.



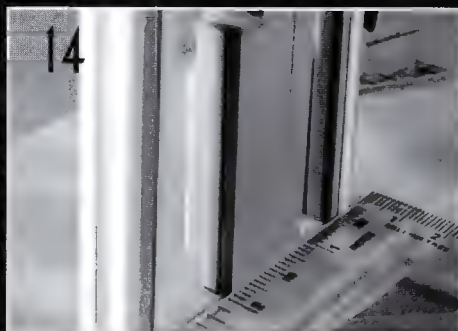


is ready for the diorama (photo 10).

Making a pyramid-shape top, or crown, for these buildings is pretty easy. First you get a plastic tube, then you place a ball of putty on the top (photo 11). Then, with your hand, pinch the ball in an upwards motion, making sure that the edges of the pyramid shape that you're creating match up with the four sides of the square tube (photo 12).

For some buildings, I merely smeared the putty flat on top, while others also got a pyramid top. Eventually, I got enough of buildings of various shapes and sizes to make a decent city (photo 13). I super-glued the buildings to the balsa wood base, using a ruler to keep the first row even (photo 14). After I glued down all the buildings, I then secured the Caped Crusader model to the base, again with super glue. I painted the balsa wood base Flat Black. The buildings were all painted Dark Gull Gray, then dry brushed with a lighter shade of gray. I painted the buildings all one color because I wanted them to blend in together in the background. I wanted the focal point of this little diorama to be the Caped Crusader model, and the Bat Signal which he gazes at - not the city. These buildings are only supposed to represent the Gotham City skyline, which serves as a back drop for our hero.

I got to work on the Bat Signal. Being a big Batman fan, I have a large library of bat shapes stored on my computer. I printed out various sizes of the Bat symbol and held these up over the model until I came across the right size to use (photo 15). Then I traced out the beam of light which emitted the bat symbol and cut this pattern out. I then used this pattern to trace out the Bat Signal on a sheet of clear plastic from Plastruct. Once I cut out the clear plastic sheet which would serve as the Bat signal, I painted it with Tamiya Clear Yellow. Then, I printed up the Bat Signal decal and applied it to



the sheet of clear plastic. Then I super-glued the Bat Signal in place. I glued the pointed end of the Bat Signal onto the top of the structure next to the "Empire State Building." Then I applied more super glue onto the back of the tower of the "Empire State Building." This handily serves to hold the Bat Signal firmly in place (photo 16).

And there you have it! Batman is on a routine patrol of his beloved Gotham City. At first, things look quiet; it might be a slow night for our Caped Crusader. But suddenly, the night sky is ablaze with the Bat Signal! There's major trouble brewing in town. As he prepares to leave his perch on the gargoye, Batman braces himself for whatever danger he might face ahead. Looks like it's going to be another rough and tumble night in Gotham City after all.

Contact Information:

• Plastruct (for the square plastic tubing): Plastruct
1020 South Wallace Place
City Of Industry, CA 91748
800-666-7015 (order desk)
Plastruct@AOL.com

Where to buy the Caped Crusader:
The VLS Corporation
Lincoln County Industrial Park

1011 Industrial Ct.
Moscow Mills, Missouri 63362
<http://www.vls-vp.com/>

Apoxie Sculpt: Aves Studio
Box 344
River Falls, WI 54022
<http://www.avesstudio.com/aves/>

To contact me: Mcferguson@earthlink.net



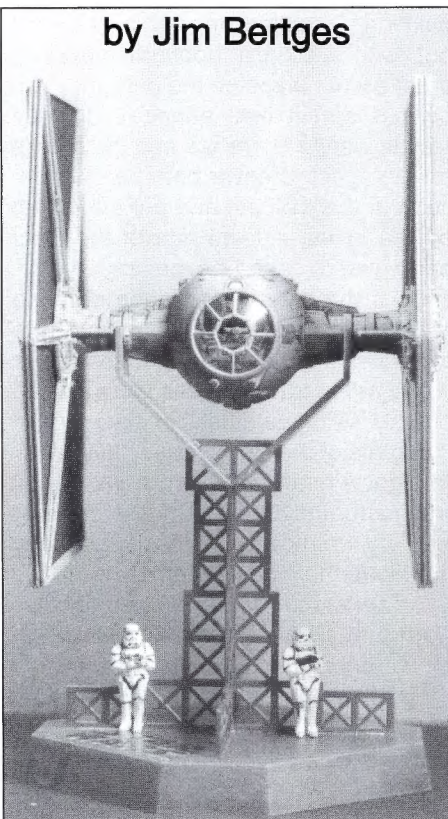
Fine Molds Strikes Back!

As a follow-up to their excellent Star Wars X-Wing fighter kit, Fine Molds of Japan has provided its adversarial counterpart, the Imperial TIE Fighter. Now the space battles can commence! The X-Wing spiraling deftly through the blackness with a TIE Fighter roaring up on its tail, spewing hot, green laser beams! Zow! Blam! Pow! Oh, excuse me; I got a little carried away there. Anyway, Fine Molds has done it again with this 1/72 scale beauty. The detail and quality of casting is at the same fantastic level as the X-Wing. Due to its design and the lack of any operating features, like the X-Wing's opening wings, this is a fairly simple kit. However, its simplicity does nothing to detract from its quality.

Like the X-Wing, the TIE fighter is cast in styrene that represents the overall color of the ship in order to reduce painting requirements. Since I don't really care for the look of unpainted plastic, I gave the parts a light coat of Testors Model Master Light Aircraft Gray while they were still on the sprues. The only parts that didn't get the gray were the two panels that fit inside the twin wing/engine assemblies. They were painted flat black. Fine Molds has eliminated all masking problems on the wings by making them into three part assemblies with an inner frame, outer frame and inner panel - all of which can be painted separately. Once assembled, the Twin Ion Engines look perfectly painted with no trouble at all.

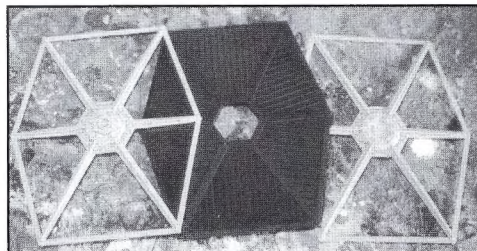
There are many areas on the TIE fighter that are difficult to reach and detail after assembly so, I chose to do a lot of the detail painting with the parts still on the sprues. The major detailing task on this kit consists of a carefully applied wash of black oil paint that flows easily into the delicate panel lines and around the raised detail. On the X-Wing kit I applied the same kind of wash over a layer of Dullcote, then wiped most of the wash away with a soft cloth moistened with paint thinner. That gave a grittier, dirtier look to the X-Wing, but that's not what I wanted to achieve with the TIE. Since the TIE Fighters are highly maintained military equipment, they are cleaner and in much better repair than

by Jim Bertges

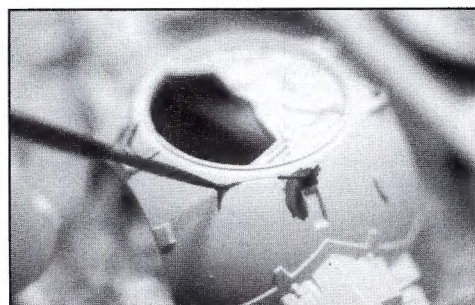


the rebel ships. So, after applying the wash (which did leave some blotches and splotches on the surface), I sealed the whole thing with Dullcote. Then I lightly drybrushed the Light Aircraft Gray over the surface, being careful to cover the splotches, but not totally obscure the depth created by the wash. The reason for the Dullcote is to prevent the oil wash from mixing with the drybrushed Aircraft Gray and becoming a muddy dark gray mess. The final result is a fairly clean-looking surface with just enough shadow depth to let the excellent detailing pop out.

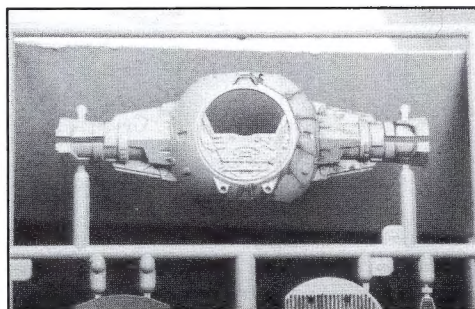
With the painting mostly complete, there was one last step before assembly. This kit doesn't have anywhere near as many decals as the X-Wing did, but it does have some pretty important ones. The interior cockpit walls that curve around the pilot are completely covered with intricate red and black decals. These must be applied before the interior is assembled and just like on the X-Wing, a decal setting solution is a must to get the decals to conform to the complex curves and panels on the parts. Speaking of decals, Fine Molds has



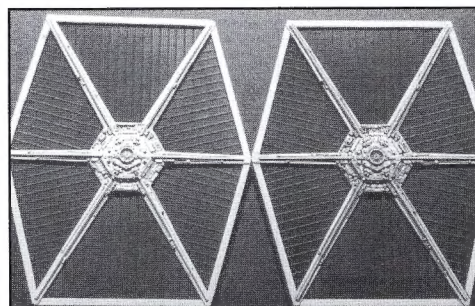
Above: The three-piece ion engine, ready for assembly.



Above: Applying a wash of thinned black oil paints. It's a little messy, but it cleans up well.

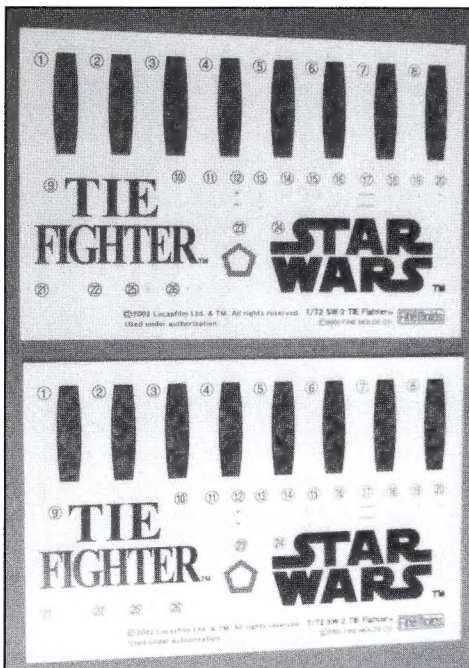


Above: The front of the fuselage, the right side has the black wash applied, the left does not.

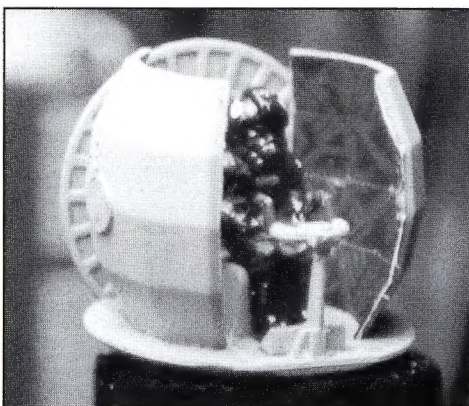


Above: Ion engines assembled, the right one shows the wash and dry-brushing and the left is untouched. This shows how the wash really brings out the detail.

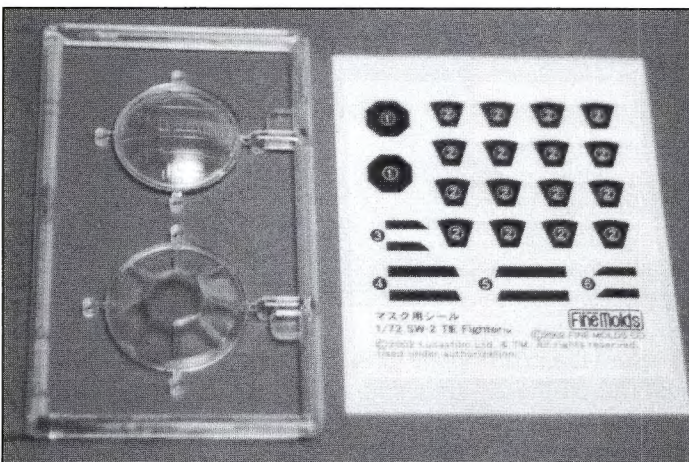
• Continued Next Page •



Above: The decal sheet. The eight lozenge-shaped decals detail the interior.



Above: The finished interior with detailed pilot.



Above: The clear parts and the sheet of masks.

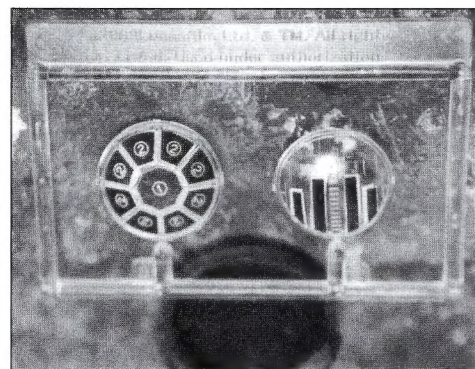
included another interesting feature in this kit. Both the front port and the upper hatch of the kit are cast in clear styrene and Fine Molds has provided a printed sheet of stickers to mask the areas that are to remain clear after painting. The black masks must be cut out with a sharp hobby blade and pressed into place on the part; they are backed with a light adhesive so they stay in place. There are enough masks on the sheet to cover both parts twice, so I cut them all out and put them both on the inside and outside of the clear parts, just in case of overspray. I don't know if this was the intention of these masks because I can't read the Japanese instructions. They may have made two sets just in case you mess up on one. With the masks in place I gave the fronts of the clear parts a light spray of Light Aircraft Gray and a little black wash after they dried. Once everything was dry, I removed the masks and they had done their jobs extremely well.

The assembly stage is straightforward and simple. The major parts are the three-piece engine/wing assemblies and the two-part ball and pylon assemblies. I used Ambroid Proweld, very carefully so I didn't smear the paint job.

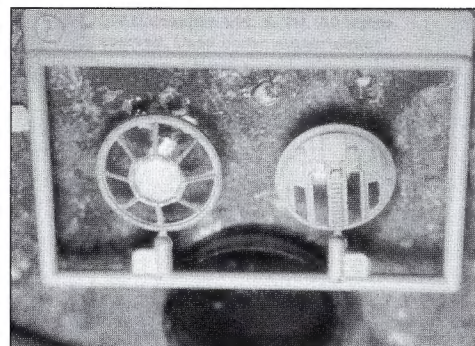
Also, I had to be sure to carefully scrape paint away from the mating surfaces on the parts to assure a good bond. The clear parts were attached with Testors clear window cement. One word of caution...the sprues that hold the center panels of the ion engines also hold the very tiny, almost unnoticeable laser cannons that fit just under the front port. I threw out those sprues after spraying the panels black and had to spend a panicked few minutes digging through the trash trying to retrieve the sprues and the miniscule parts. Luckily they were still there, amid the coffee grounds and eggshells, but be careful, don't toss out any sprues until you've thoroughly inspected them for all the parts they contain. There were a few small detail parts to attach to the ship's exterior and assembly was done.

There were only a few small decals to apply to the TIE Fighter's exterior, which completes the work on the ship itself. Fine Molds has provided an interesting lattice-work stand that seems to be modeled after the cradles that suspend the TIE Fighters in the bay of a Star Destroyer. Just turn it upside down and you'll have the beginnings of a hanger diorama. The kit is also accompanied by two Storm Troopers to stand guard. But get out your smallest fine-tipped paintbrush to paint the black details on to these tiny 1/72-scale guys and maybe a magnifying glass as well.

The TIE Fighter looks great displayed next to the Fine Molds X-Wing and the next ship in this series is the Jedi Starfighter from Episode II: Attack of the Clones. For the X-Wing, the Hobby Link Japan website provided English translations of the instruction sheets. They haven't done this so far for the TIE, but it certainly would be welcomed by modelers who are a bit rusty in their Japanese. This kit is available on line from Hobby Link Japan at <http://www.hlj.com> or as an import from your local hobby dealer. Check with your local hobby shop for its availability.

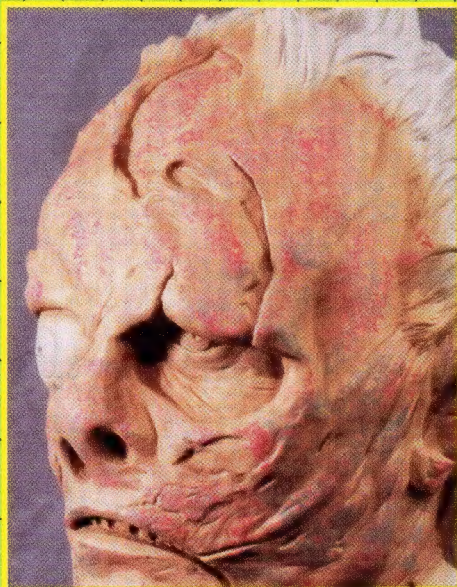


Above: Masks applied to the clear parts.



Above: The clear parts painted and masks removed.





MODELER'S RESOURCE

CONSTRUCTION ZONE!



Check out the contents below to see what we're putting together for you in our next issue!

All this and more (final contents may differ) in Issue #52, shipping the first week of May!

<http://www.modelersresource.com>



Glue Queen's Krafty Korner

The Glue Queen is back with some real teenage angst!

The Crusher!

Mark McGovern is on the right track with this new one from Koma Designs!

Martin Canale and his Sculpting Tips!

Martin is back and this time, he's got some sculpting tips for the sculptor in you!

Modeling the Sea

Hilber makes rendering the sea a snap in this installment of "Simply Bases."

Eight Legged Freaks!

A modern day "B" movie gives us an idea for a diorama!

Monster Modeling!

Those monsters are everywhere!

All of the above is just a smattering of things we've got going in our next issue that is currently...under construction!

A giant named Goliath.
A shepherd named David.
One trusts in his own power.
The other trusts in God's...

DAVID & GOLIATH

DAVID:

From Bethlehem
Youngest of 8 Brothers
Age: 10 - 17 yrs
No Previous Battle Experience
Weapon: Sling w/5 stones

\$75.00

plus s/h: \$8/USA • \$12/Can-Mex • \$18/Foreign

Sculpted by Gabriel Garcia
Cast by Mark Brokaw

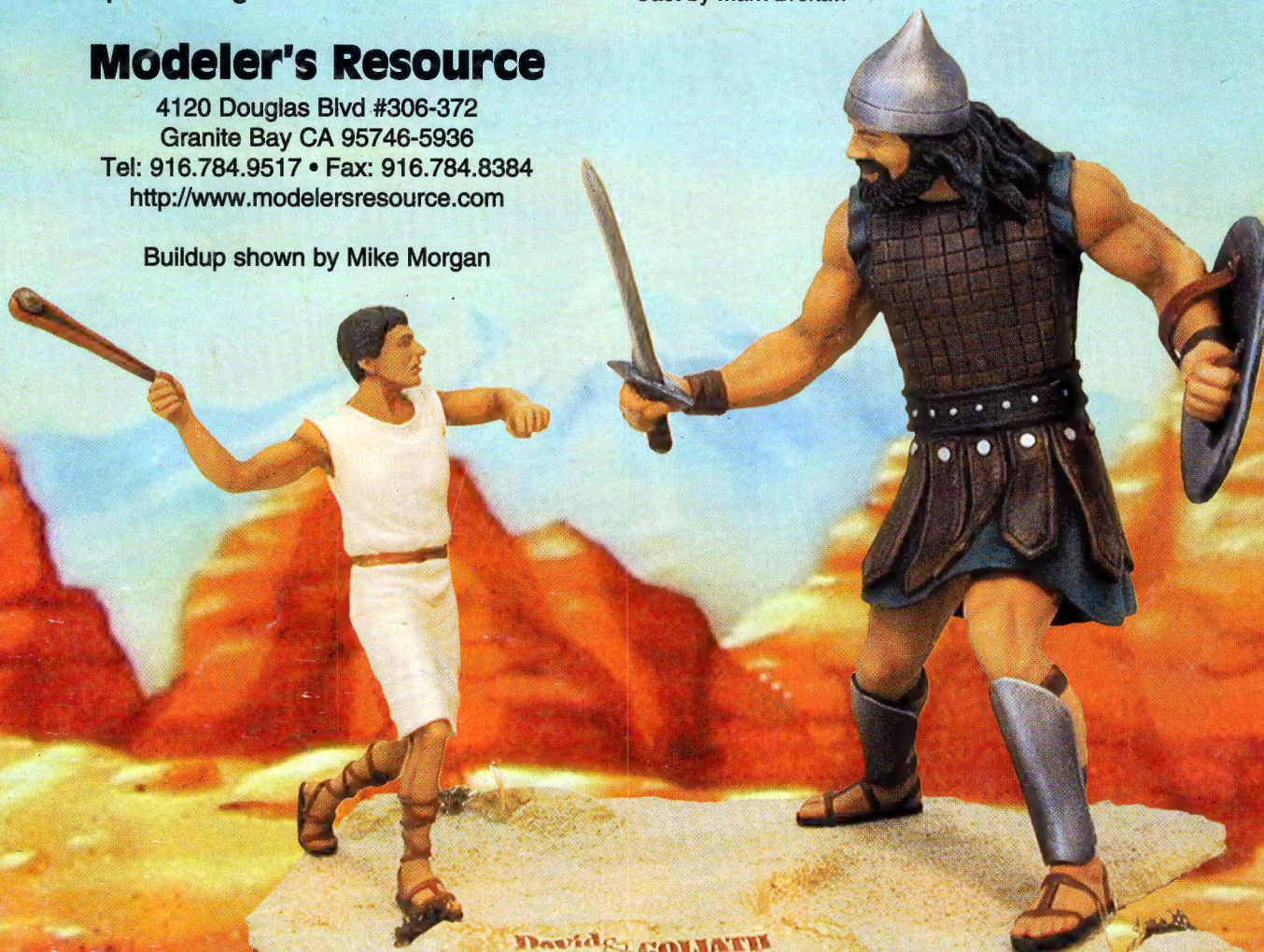
GOLIATH:

From Gath
Nearly 10' Tall
Superior Weaponry
Armor: 125lbs
Shield Bearer

Modeler's Resource

4120 Douglas Blvd #306-372
Granite Bay CA 95746-5936
Tel: 916.784.9517 • Fax: 916.784.8384
<http://www.modelersresource.com>

Buildup shown by Mike Morgan



David & GOLIATH